


THE J. PAUL GETTY MUSEUM LIBRARY



Digitized by the Internet Archive
in 2016 with funding from
Getty Research Institute

A HISTORY OF THE WORKS OF
SIR JOSHUA REYNOLDS

P. R. A.





Sir Joshua Reynolds P.R.A.

A HISTORY OF THE WORKS
OF
SIR JOSHUA REYNOLDS
P. R. A.

BY
ALGERNON GRAVES, F.S.A.
AND
WILLIAM VINE CRONIN



DEDICATED BY GRACIOUS PERMISSION TO
HER MAJESTY THE QUEEN

VOLUME II

LONDON

PUBLISHED BY SUBSCRIPTION FOR THE PROPRIETORS BY
HENRY GRAVES AND CO., LIMITED, 6, PALL MALL

MDCCCXCIX



CHISWICK PRESS:—CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

ILLUSTRATIONS TO VOLUME II.

DATE.	SUBJECT.	OWNER.	PAGE
1772.	SIR JOSHUA REYNOLDS, P.R.A.	Thomas H. Ismay, Esq. <i>Frontispiece</i>	
1763.	H.R.H. PRINCESS CAROLINE	Sir David Salomons, Bart.	424
1763.	LADY GORDON AND SON	H. L. Bischoffsheim, Esq.	432
1764.	MRS. BLAKE	Sir Horatio Davies, K.C.M.G., M.P.	448
1764.	KITTY FISHER	The Most Hon. the Marquess of Lansdowne, K.G.	456
1764.	GENERAL THE HON. WILLIAM KEPPEL	The Rt. Hon. the Earl of Rosebery, K.G.	464
1765.	DOROTHY, COUNTESS OF FIFE	His Grace the Duke of Fife, K.T.	480
1765.	MISS MURRAY	The Rt. Hon. the Earl of Normanton	496
1765.	MRS. POWNALL	The Rt. Hon. Lord Aldenham, F.S.A.	504
1766.	MISS FRANKS	M. T. Martin, Esq.	512
1766.	GEORGE AUGUSTUS SELWYN	The Hon. Robert Marsham-Townshend	528
1766.	MRS. SOUTHWELL	Abel Buckley, Esq.	544
1767.	JANE, DUCHESS OF GORDON	His Grace the Duke of Fife, K.T.	552
1767.	HENRY, EARL OF PEMBROKE, AND SON	The Rt. Hon. the Earl of Pembroke, G.C.V.O.	560
1767.	CHILDREN OF THE EARL OF THANET	The Rt. Hon. Lord Leconfield	568
1769.	MRS. BURKE	L. Lesser, Esq.	584
1769.	JOHN, DUKE OF DORSET	The Rt. Hon. Lord Sackville	592
1770.	THE HON. CAROLINE FOX	The Rt. Hon. the Earl of Ilchester	608
1770.	H.R.H. THE DUKE OF GLOUCESTER	The Rt. Hon. Earl Waldegrave	616
1770.	MRS. HOARE AND CHILD	The National Gallery (Wallace Collection)	632
1770.	REFLECTION	The Rt. Hon. Lord Leconfield	640
1771.	MARY, COUNTESS OF THANET	The Rt. Hon. Lord Hothfield	664
1771.	MRS. TRECOTHICK	The Rt. Hon. the Earl of Ellesmere	680
1772.	ELIZABETH, COUNTESS OF PEMBROKE	The Rt. Hon. the Earl of Pembroke, G.C.V.O.	696
1773.	MISS SARAH CHILD	The Rt. Hon. the Earl of Jersey	712
1774.	MARIA, DUCHESS OF GLOUCESTER	HER MAJESTY THE QUEEN	728
1774.	EMILIA MARY, DUCHESS OF LEINSTER	His Grace the Duke of Leinster	744
1775.	ANNE, COUNTESS OF DROGHEDA, AND CHILD	The Rt. Hon. the Earl of Drogheda	760
1775.	C. BOOTHBY SKRYMSHIRE	The Rt. Hon. Lord Leconfield	776
1776.	FRANCES, COUNTESS OF TYRCONNEL	His Grace the Duke of Rutland, K.G.	800
1776.	GIRL AND DOG	Arthur Kay, Esq.	832
Facsimile of page K from second ledger.		First payment	550
"	" M "	Second payment	628
"	" M "	"	654
"	" R first ledger.	"	787
ROYAL ACADEMY DIPLOMA OF SIR JOSHUA REYNOLDS			790
ROYAL ACADEMY ASSOCIATE DIPLOMA SIGNED BY SIR JOSHUA REYNOLDS FOR SIR THOMAS LAWRENCE			804
LETTER FROM SIR JOSHUA REYNOLDS TO ALDERMAN BOYDELL			814

759.2
R
v. 2
✓ HADLEY, Mr.

Sat in 1762.

✓ HAGGET, Mr., or HOGGETT.

Sat in February, 1765. Paid for, 1765, Mr. Haget, two pictures, £95.

✓ HAGLEY, Mr.

Memo. : "1767. Mr. Hagley's small portrait to be sent to Mr. Davies at Highbury, near Newbury, Berks."

✓ HALDANE, Brigadier-General George.

Three-quarter length, canvas 50½ × 40 in.

Only son of Patrick Haldane, M.P. for St. Andrew's Burghs; Solicitor-General, and a Royal Commissioner for selling the forfeited estates, who died in 1769. He was M.P. for Dundee, and also for Forfar Burghs; was appointed Captain-General and Governor of Jamaica in 1757; sailed with the expedition to the West Indies in 1758; died at Jamaica, July 26, 1759.

Full face, standing, leaning left arm on a pedestal; right arm hanging down, wearing glove and holding the other; brown hair; in scarlet uniform, with blue facings and gold lace; coat open, showing cuirass, and the lapels of a buff waistcoat below it; crimson sash round waist; sea to the right, and a dark rock to the left.

Sat in April, 1755, and April, 1758, as Colonel Haldane.

Note to the 1757 sitting of *Mr. Haldane*: "George Haldane in August this year made Governor of Jamaica."—TOM TAYLOR, vol. i., p. 155.

The picture belongs to the Earl of Camperdown.

HALDANE, Captain Robert.

Three-quarter length, canvas 50 × 40 in.

Of the East India Company's service and of Gleneagles, Perthshire; M.P. for Stirlingshire, 1758; youngest son of John Haldane, M.P., and Helen, daughter of Sir Charles Erskine, of Alva, ninth son of John, Earl of Mar; married Miss Oglander, daughter of Sir John Oglander, of Ninewells, Isle of

Wight. He is said to have been the first Scotchman who ever commanded an East India Company's ship. He died in January, 1768.

Leaning on a staff; his left hand resting on a stick, wearing a glove and holding the other; the right arm extending across the body, and right hand pointing to the left; lace ruffles on both wrists; high rock to right; sea and sky to left.

Sat in June, 1762, and June, 1764. Paid for, August 8, 1764, Captain Haldane, given to Sir Lawrence Dundas, £52 10s.

EXHIBITED.

British Institution, 1845, No. 131, by the Earl of Zetland.

ENGRAVED.

G. Clint, A.R.A., 1805, $17\frac{7}{8} \times 13\frac{7}{8}$ in.

S. W. Reynolds, 5 × 4 in.

The picture, which was given to his great friend, Sir Lawrence Dundas belongs to his descendant, the Marquess of Zetland, at 19, Arlington Street.

HALDANE, Captain Robert.

Three-quarter length, canvas 50 × 40 in.

His left hand resting on a stick; wearing a glove and holding the other; right arm extending across the body; ruffles on right wrist only; right hand pointing to the left; high rock extending over the head to right; sea and sky to left.

Sat in January, 1757, and March, 1759. Paid for before 1760, Captain Haldane, senior, £31 10s.; 2 frames, half length, £12 12s.

The picture, which was painted for Captain Haldane, descended to his sister's eldest son, Admiral Viscount Duncan, and now belongs to the Earl of Camperdown.

Note on the 1755 sitting: "M.P. for the Stirling Burghs, and highly distinguished for his services in the West Indies in 1759."—TOM TAYLOR, vol. i., p. 145.

Memo.: "October, 1759. Mr. Haldane's picture to be sent home."

HALDANE, Captain Robert, R.N.

Three-quarter length, canvas 50 × 40 in.

Of H.M.S. "Tryal," 20 guns, and, in 1760, of H.M.S. "America," 60 guns; cousin of the above; died at Madras, August 22, 1768, aged thirty-eight. On March 7, 1760, he sailed for the East Indies, and was favourably mentioned by Sir Eyre Coote, February 3, 1761.

Standing full face, looking to the right; right arm extended, resting on stick; left hand in belt; blue naval uniform with white waistcoat and gold facings; rock to left; sea and sky to right.

Sat in March, 1757, as "Capt. Tryal" (?). Paid for before 1760, Haldane, £30.

In 1746 Adam Duncan, afterwards Viscount, entered the Navy and served under his relative, Captain Haldane, on board H.M.S. "Tryal."

The picture belongs to the Earl of Camperdown.

HALDANE, Captain James, Junior.

Half length, canvas 30 × 25 in.

Of the East India Company's service. Died June 30, 1768.

Seated, in pink silk dress, with white cravat and lace frill; lace ruffle on right hand placed in waistcoat; left arm leaning over the back of a chair; brown background.

Paid for before 1760, Captain Haldane, jun., £21; 3 frames, $\frac{3}{4}$, £12 12s.; 2 frames that went, Mr. Haldane's, one for the Capt.'s pictures, about July, 1762 (this entry is struck out).

Captain Haldane, sold at Greenwood's, April 14, 1796, Lot 20, as Captain Halden, for £7 17s. 6d., to Captain Walsh. Captain Haldane, unfinished, sold at Christie's, April 8, 1869 (H. W. Phillips, owner), Lot 230, for £2 10s., to Parker. Same picture, June 12, 1875, Lot 62 (Woolner, R.A., owner), for £34 13s.

The picture belongs to the Earl of Camperdown.

HALDEMAND, General, afterwards Sir Frederick, K.B.

Pocket-book for 1778 missing. Paid for, June, 1778, General Haldeman, £36 15s., and ditto copy, £26 5s. In December, 1779, General Haldeman, a copy, £26 5s.

"General Haldemund, just arrived from America, was introduced to His Majesty and graciously received, being sent for, as it is said, to give His Majesty *true* information."—*Gentleman's Magazine*, 1775, p. 404.

"Frederick Haldemand, Esq., Governor of Quebec, *vice* Sir Guy Carleton, K.B."—*Gentleman's Magazine*, 1777, p. 460.

"His Majesty's ship the 'Hussar' arrived at Portsmouth with General Holdemand on board, who was going out Governor of Quebec, but has since received counter orders."—*Gentleman's Magazine*, 1777, p. 506.

"October 7, 1785. This day Sir Frederick Haldemand took his final leave of the King previous to his going to Canada, of which he is appointed Governor."—*Gentleman's Magazine*, 1785, p. 831.

"July 30, 1787. General Sir Frederick Haldemand, Knt., appointed Governor-in-chief of Gibraltar *vice* Lord Heathfield."—*Gentleman's Magazine*, 1787, p. 746.

"Late at Yeverdon in Switzerland, Sir Frederick Haldemand, K.B., Lieutenant-General of His Majesty's Forces, Colonel of the 60th Regiment of Foot, and late Governor of the Province of Canada."—*Gentleman's Magazine*, 1791, p. 586.

✓ **HALE, Colonel John, afterwards General.**

Three-quarter length, canvas 50 × 40 in.

Sat in 1755, 1757, and 1759, as Captain Hale; 1764, as Colonel Hale. Paid for before 1760, Colonel Hale, £21.

"The picture was sent to the Hon. Edward Hale by the Earl of Harewood about 1836. It now belongs to his son, W. A. Hale, but is entailed to his brother, E. J. Hale, of Quebec, Canada, who now has the custody of it."—*Letter from W. A. Hale.*

ENGRAVED.

Thos. Lupton, $16\frac{7}{8} \times 13\frac{3}{8}$ in.

Another portrait of Colonel Hale belongs to General A. Pitt Rivers at Rushmore, Salisbury.

HALE, Mrs. Mary.

Whole length, canvas 93 × 57½ in.

As Euphrosyne.

Daughter of William Chaloner, and sister of Mrs. Edward Lascelles, afterwards Ann, Lady Harewood; married, June 11, 1763, Colonel Hale, of the Light Horse, afterwards General.

To right in a landscape; full face; left hand extended; white low-necked dress; sandals on her feet; round her a group of girls dancing and playing musical instruments; others in the right distance.

Sat in 1762 as Miss Chaloner, and 1764 as Mrs. Hales. Paid for, 1765, Mr Lascelles' remaining prints of Mrs. Hale, £5 5s. Before 1772, Mr. Lascelles, brother to Edwin Lascelles, 62 guineas, being the remaining half payment for his own and Mrs. Lascelles' pictures, and for prints of Mrs. Hale, 5 guineas. Paid for after 1770, Mr. Edwin Lascelles and Mrs. Hale, £157 10s. May 1, 1781, Mr. Lascelles, remaining half payment for his own and Mrs. Hale, £157 10s. Exhibited at Spring Gardens, 1766, No. 136.

EXHIBITED.

British Institution, 1813, No. 56,	} by the Earl of Harewood.
„ „ 1850, No. 54,	
Royal Academy, 1886, No. 147,	

ENGRAVED.

James Watson, $24\frac{1}{4} \times 14\frac{7}{8}$ in.

R. Purcell, $12\frac{5}{8} \times 9\frac{7}{8}$ in. Corbutt, *fecit.*

Lambertine, oval.

S. W. Reynolds, $6\frac{1}{8} \times 3\frac{7}{8}$ in.

Another plate is stated to have been produced by some engraver with seven pearls on sleeve of her right arm instead of six, without an interval, as in first; five in lower row instead of four; the bouquet in the bosom of rose

and honeysuckle more made out ; herbage in the foreground different ; the distant mountain line meets the upper lip in the girl and not the under.

There is also a print from the picture of the figure of Mrs. Hale, three quarter length. A proof before all letters sent to British Museum for inspection, April, 1877, on the back of which is written, "Scraped for Watson's sister."

Proof by Watson, Addington sale, Sotheby's, 1886, sold for £50.

HALE, Mrs. William. *See* GRIMSTON.

HALES, Doctor.

Doctor of Music in the University of Oxford ; a personal friend of Sir Joshua's.

A rapidly-painted and vigorous portrait of a rubicund old gentleman in the picturesque costume of an Oxford Doctor ; in crimson and scarlet robes, with a crimson cap in his hand.

Probably painted in Oxford when Sir Joshua went to take his degree.

The picture belongs to Sir John Charles Robinson, F.S.A.

HALES, Mrs.

Sat in 1764 as Mrs. Hales. Probably intended for Mrs. Hale. *See also* CHALONER, *ante*, p. 161.

HALIFAX, George, 2nd Earl of, K.G.

Whole length, canvas.

He was Lord-Lieutenant of Ireland, 1761 ; Lieut.-General, 1759 ; K.G., 1764 ; Lord of the Admiralty, 1762 ; Lord-Lieutenant of Northamptonshire, 1749 ; Lord Privy Seal, 1770 ; President of the Board of Trade, 1748 ; Secretary of State, 1763 ; died June 8, 1771, when his title became extinct.

Sat in 1764, 1765, and 1766. Paid for, 1765, Mr. Crosby, for two pictures, the Duke of Grafton and Lord Halifax, £105 ; 1765, Lord Halifax, £52 10s.

Bought in at Christie's, March 11, 1837, Lot 110 (Hodgson and Graves, owners), George, last Earl of Halifax, W.L., in his robes as Lord-Lieutenant of Ireland, capitally painted, £29 8s. ; sold in same rooms, January 30, 1847, Lot 31 (Graves, owner), for £21, to Rutley.

Brass Crosby was Lord Mayor of London in 1771.

"Brass Crosby, Trecothek's successor, who, the year after this, carried his defiance as far as the Tower."—TOM TAYLOR, vol. i., p. 366.

"This year two of the City aldermen, Brass Crosby, the Lord Mayor, and Alderman

Oliver, got themselves committed to the Tower for discharging the printers from arrest under the Speaker's warrant."—p. 378.

"His friend Wilkes, on the 30th of May, was arrested as the author of the famous 45th number of the 'North Briton,' and committed to the Tower under Lord Halifax's general warrant."—p. 221.

HALIFAX, Children of George, 2nd Earl of Halifax. *See*
MONTAGU.

HALKERTOWN, Lady.

Wife of the Right Hon. Lord Halkertown, who died at Edinburgh, November 5, 1762; she re-married, July 19, 1765, Hon. Ant. Montagu, only son of Lord Montagu.

Sat in 1758 and 1762 as Lady Halkerton.

HALL, Colonel L.

Sat in 1760.

HALL, Sir James, Bart.

Head size, oval, canvas 28 × 23 in.

M.P. for St. Michael's, President of the Royal Society of Edinburgh, and author of various works on architecture and the sciences; married Lady Helen Douglas, second daughter of Dunbar, 4th Earl of Selkirk; died June 23, 1832.

In a light brown velvet coat and white waistcoat; own hair, powdered.

Paid for, June, 1783, Sir James Hall, £52 10s.; frame paid for, £4 4s.

EXHIBITED.

British Institution, 1833, No. 25, by Sir John Hall, Bart., F.R.S.

The picture belongs to Sir Basil Francis Hall, Bart., at Dunglass, Cockburnspath, N.B.

HALLET, Mr.

Sat in 1764 as Mr. Hallet. Paid for, February 18, 1764, Mr. Hallett, £26 5s.; July 16, 1764, Mr. Hallett, £26 5s.

"October 6, 1767: Relict of James Hallet, a descendant from the family at Dunmow, that first gave the flitch of bacon."—*Gentleman's Magazine*, p. 524.

"August 21, 1773: Charles Hallet of Hill Street, aged seventy-eight."—*Gentleman's Magazine*, p. 414.

"June 6, 1768: Christ. Hallet in Mount Street."—*Gentleman's Magazine*, p. 303.

"July 14, 1769: Christopher Hallet in Grosvenor Square."—*Gentleman's Magazine*, p. 367.

"September 24, 1770 : Christo. Hallet, Mount Street, Grosvenor Square."—*Gentleman's Magazine*, p. 487.

"May 13, 1771 : Christopher Hallet, Mount Street, Grosvenor Square."—*Gentleman's Magazine*, p. 239.

This portrait probably represents Mr. Christopher Hallet, who seems to have died so many times.

HALLIDAY, Lady Jane.

Whole length, canvas.

Fourth daughter of 3rd Earl of Dysart ; married, October 23, 1771, John Delap Halliday, of the Leasowes, co. Salop ; secondly, March 4, 1802, George David Ferry ; died August 28, 1802.

Walking in a landscape ; faced turned to the right shoulder ; hair waving in the wind ; with a bandeau of pearls ; left arm extended, right holding up her dress.

Sat in 1779. Paid for, May, 1780, Lady Jane Halliday, paid by Mr. William Tollemache, £157 10s. Exhibited in the Royal Academy, 1779, No. 250.

The Gazetteer, April 26, 1779 : "No. 250 is a lady in a storm, her hair blows one way, and her neck ornaments the contrary, and the neck swells out too much on the left side."

St. James's Chronicle, May 4, 1779 : "No. 250, Lady, whole length. We do not know why this lady should choose to be drawn in a high wind, as it does not discover anything formed by the Graces."

EXHIBITED.

British Institution, 1817, No. 108, by the Earl of Dysart.

" " 1841, No. 76,
Manchester Art Treasures, 1857, No. 59, } by John Tollemache.

Lady Jane Halliday was the grandmother of John Tollemache, M.P., of Peckforton Castle, from whom the picture descended to Lord Tollemache, who sold it to Baron Ferdinand de Rothschild, the present owner.

ENGRAVED.

Val Green, 1779, $23\frac{3}{4} \times 15\frac{1}{4}$ in.

R. B. Parkes, 1866, $7\frac{3}{8} \times 4\frac{1}{2}$ in.

A First State, Buccleuch Collection, was sold at Christie's, in 1877, for £52 10s.

HALSEY, Mr.

Sat in 1761.

"August 1, 1772 : Edward Halsey of Chesterfield."—*Gentleman's Magazine*, p. 191.

HALSEY, Mrs.

Sat in 1768. Paid for, February 21, 1768, Mrs. Halsey, £36 15s.

HALSEY, Miss.

Sat in 1767.

Memo.: "October, 1767, at Mendham Hall near Harlsden, Norfolk, 10 o'clock, by Waggon from the 'Saracen's Head,' Snow Hill."

HAMILTON, Captain the Hon. John.

Three-quarter length, canvas 50 × 40 in.

Second son of James, 7th Earl of Abercorn; was bred to the sea service, and was made lieutenant of the ship "Louisa," and in that station in December, 1736, attended His Majesty on his return from Hanover to England; when a violent storm arising, wherein all the fleet narrowly escaped being lost, his ship was wrecked; and boats being sent to their relief, he bravely refused to go into them before the sailors, saying, "In that common calamity he would claim no precedency," and was the last that quitted the ship. Upon his going ashore he was presented to the king, who graciously received him, and his father was complimented by the queen on the gallant behaviour of his son. On February 12 following he was made lieutenant of "The Diamond," 40 guns, and October 14, 1741, first lieutenant of "The Russell," of 70 guns, whence he was appointed commander of "The Kingsale," and, February 10, 1742, to "The Augusta"; in April, 1748, to "The Vanguard," 60 guns, and, December 18, 1755, was unfortunately drowned, being overset in his boat as he was going from his ship to Portsmouth (Collins's "Peerage"). In November, 1749, he married Harriot, daughter of the Right Hon. James Craggs, and widow of Richard Eliot, by whom he had issue, John James, created 1st Marquess of Abercorn, October 2, 1790.

Standing; full face; in a large fur cloak; left arm resting on his hip and right extended, leaning on a stick; a hunting-knife in his girdle; ship in stormy sea in background.

Sat in 1746.

EXHIBITED.

British Institution, 1813, first catalogue, No. 43, } by the Marquess of
Royal Academy, 1875, No. 114, } Abercorn.

ENGRAVED.

Richard Josey, 1876, $5\frac{3}{4} \times 4\frac{1}{2}$ in.

The picture belongs to the Duke of Abercorn.

"In 1746 Reynolds painted the portrait of Captain Hamilton, father of the Marquis of Abercorn, which, it is said, was the first of his pictures at this period which brought him into notice. When, later in life, he again saw it, he was surprised to find it so well done, and comparing it with subsequent works, lamented that, in such a series of years, he should not have made a greater progress in his art. This portrait is now in the possession of the Marquis of Abercorn. Captain Hamilton is also introduced into a small family picture, painted by Reynolds about the same time, in the collection of the Earl of St. Germans at Port Eliot. It represents Richard, 1st Lord Eliot, his wife, and their children, together with Mrs. Goldsworthy. Captain Hamilton, who married Lady Eliot after Lord Eliot's death in 1748, is carrying one of the children on his back."—TOM TAYLOR, vol. i., p. 29.

"This Captain Hamilton was a very uncommon character: very obstinate, very whimsical, very pious, a rigid disciplinarian, yet very kind to his men. He lost his life as he was proceeding from his ship to land at Plymouth (TOM TAYLOR, vol. i., p. 29). The wind and sea were extremely high, and his officers remonstrated against the imprudence of venturing in a boat where the danger seemed imminent. But he was impatient to see his wife, and would not be persuaded. In a few minutes after he left the ship the boat was upset and turned keel upwards. The Captain being a good swimmer, trusted to his skill and would not accept a place on the keel, in order to make room for others, and then clung to the edge of the boat. Unluckily he had kept on his great coat. At length, seeming exhausted, those on the keel exhorted him to take a place beside them, and he attempted to throw off his coat; but finding his strength fail him, told the men he must yield to his fate, and soon afterwards sunk while singing a psalm."—PRIOR'S *Life of Malone*, p. 404.

HAMILTON, Captain the Hon. John, R.N.

Three-quarter length, canvas 50 × 40 in.

This picture belongs to the Earl of St. Germans, and is No. 221 in the Port Eliot catalogue.

HAMILTON, Captain.

Sat in 1757, 1758, and September, 1762, as Captain Hamilton, and April, 1762, as Major Hamilton. Paid for, 1762, Major Hamilton, £21. Frame paid.

From the sittings it appears there are two pictures of different persons.

HAMILTON, Douglas, 8th Duke, and his Duchess.

Douglas, 8th Duke of Hamilton, was born July 24, 1756, and succeeded to the dukedom, July 7, 1769. On November 25, 1777, he was appointed Keeper of the Palace of Linlithgow; he married, April 5, 1778, Elizabeth, daughter of Peter Burrell, which marriage was dissolved by the Scotch Commissary Court in 1794. He died, without issue, August 19, 1799. The Duchess married, secondly, August 19, 1800, Henry, 1st Marquess of Exeter.

On horseback ; in a red habit and hat ; the Duke standing beside her.

Sat in 1779.

Referring to Elizabeth Gunning Tom Taylor erroneously says : "He painted her again in a red habit and hat, on horseback, with the Duke standing near her ; in a fine picture, now at Hadzor, near Droitwich."—Vol. i., p. 102.

Sold at Greenwood's, April 16, 1796, Lot 62, the Duke of Hamilton with the Duchess on horseback, in a noble and rich landscape, for £105, to Colonel Hamilton.

Major Galton, of 36, Thurloe Square, writes on December 7, 1898 : "The picture used to hang in my dining-room at Hadzor House. Mr. Woods found a purchaser in 1889. The picture was bought by my great-grandfather, Mr. Joseph Strutt, at the sale of Sir Thomas Lawrence's pictures. It was in an unfinished condition, and was not considered good enough to be shown with the rest of the collection, but likely purchasers were taken to see it in another room. The tradition handed down with the picture was that after the divorce of the Duchess, the Duke gave the picture to a lady, who rolled it up and kept it out of sight. She subsequently wished to have her own portrait painted by Lawrence, and offered him this picture as part payment of his fee, an offer which he willingly accepted. It was a very large picture, and when it came to Hadzor the window had to be taken out to get it into the room, an operation I had to repeat to get it out."

Note from Mr. Strutt's catalogue : "Duke and Duchess of Hamilton (now Dowager Marchioness of Exeter). This picture the Duke gave to Mrs. Estings, the actress, who gave it to Sir T. Lawrence in exchange for her full-length portrait."

The picture does not appear in the catalogue of the Lawrence sale in 1830.

The picture belongs to Lord Iveagh.

HAMILTON, Alexander, 10th Duke of, and 7th Duke of
Brandon, K.G., F.R.S., F.S.A.

Head size, canvas 26 × 20½ in.

Son of Archibald, 9th Duke ; born October 3, 1767 ; educated at Christ Church ; M.P. for Lancaster, 1800 to 1806 ; Ambassador to St. Petersburg, 1807 ; created Baron Dutton in 1819 ; was Lord High Steward of England at the coronation of Queen Victoria ; married, April 24, 1810, Susan Euphemia, second daughter and co-heiress of William Beckford, of Fonthill Abbey ; succeeded as Duke, February 16, 1819 ; died August 18, 1852, and was interred in a splendid mausoleum, erected by himself, in the grounds at Hamilton Palace.

Three-quarter face, looking to the left ; long curly hair ; in crimson velvet coat and waistcoat, with white frilled shirt open at the neck.

Sat in 1782 as Mr. Hamilton. Paid for before 1783, Mr. Beckford, for Master Hamilton, £50, not carried out ; followed by, February 10, 1785, Mr. Wm. Beckford, bill paid, £50.

At the Royal Academy, 1783, No. 115, was the portrait of a young nobleman, that was at the time considered to be Lord Albemarle. As that picture is not to be found, possibly it was a mistake, and was really this picture. *See ante*, p. 11.

EXHIBITED.

British Institution, 1823, No. 33, by William Beckford.

"	"	1861, No. 198,	}	by the Duke of Hamilton.
Grosvenor,	1884, No. 99,			
Guelph,	1891, No. 107,			

ENGRAVED.

Frederick Bromley, 1861, $4\frac{1}{8} \times 3\frac{1}{4}$ in.

The picture was probably bequeathed to the Duke by William Beckford in 1844, together with the picture of Mrs. Peter Beckford and his own portrait. It now belongs to the Duke of Hamilton.

HAMILTON, Elizabeth, Duchess of.

Whole length, canvas 94 × 58 in.

Second daughter of John Gunning, of Castle Coote, co. Roscommon ; married, first, February 14, 1752, James, 6th Duke of Hamilton, who died January 19, 1758, and secondly, March 3, 1759, General John Campbell, afterwards 5th Duke of Argyll. Her Grace was created a peeress of Great Britain as Baroness Hamilton of Hambledon, co. Leicestershire, in 1776 ; she was one of the ladies of the bedchamber to Queen Charlotte, and escorted Her Majesty to London when she came to be married to George III. ; died December 20, 1790.

Life size ; leaning on a sculptured pedestal ; white dress ; ermine mantle ; landscape background.

Sat in 1758, 1759, and 1764. Exhibited in the Society of Artists, 1760, No. 47. Paid for April 13, 1764, Duchess of Hamilton, £26 5s.

EXHIBITED.

Grosvenor,	1884, No 26,	}	by the Duke of Hamilton.
Guelph,	1891, No. 130,		

Walpole to Sir Horace Mann, February 27, 1752, writes : "About a fortnight since, at an assembly at my Lord Chesterfield's, Duke Hamilton made violent love at one end of the room while he was playing at pharaoh at the other end. I own I was so little a professor of love that I think all the parade looked ill for the poor girl. However, two nights afterwards, being left alone with her while her mother and sister were at Bedford House, he found himself so impatient that he sent for a parson. The doctor refused to perform the ceremony without licence or ring ; the Duke swore he would send for the archbishop. At

last they were married with a ring from the bed-curtain at half an hour after twelve at night at Mayfair Chapel. When the Duchess was presented at court after her marriage, the noble mob clambered upon chairs to look at her."

Wraxall says that, "even in advanced life and with very decayed health she was remarkably beautiful, and seemed composed of a finer clay than the rest of her sex."

No public event of the time filled half so much space in the mouth, eye, and ear of London as those lovely Irish sisters, who had been married at the beginning of 1752. Walpole records how even the noble mob in the drawing-room clambered upon chairs and tables to look at them; how their doors were mobbed by crowds eager to see them get into their chairs, and places taken early at the theatres when they were expected; how seven hundred people sat up all night, in and about a Yorkshire inn, to see the Duchess of Hamilton get into her postchaise in the morning; while a Worcester shoemaker made money by showing the shoe he was making for the Countess of Coventry.

The picture belongs to the Duke of Hamilton.

HAMILTON, Lady Anne, afterwards Countess of Donegal.

Whole length, canvas 93 × 58 in.

Anne, daughter of James, 3rd Duke of Hamilton and 2nd Duke of Brandon; born September 30, 1738; married, September 22, 1761, Arthur Chichester, 5th Earl of Donegal, afterwards, 1791, 1st Marquess of Donegal; died November 11, 1780.

In a white dress and crimson robe lined with ermine; pearl necklace and earrings; standing on a terrace, her right hand resting on the pedestal of a column.

Sat in 1755 as Lady Ann Hamilton.

Sold at Christie's, June 28, 1890, Lot 26, Storer Collection, described as

It is by F. Cotes, whose signature is upon it. *Marchioness of Donegal, for £38 17s., to Doyle, for National Gallery of Ireland. A fine and highly interesting portrait absolutely given away for want of biographical description.*

"Lady Ann Hamilton, another of the royal bridesmaids Reynolds had painted some years before."—TOM TAYLOR, vol. i., p. 196.

HAMILTON, Lady Elizabeth, afterwards Countess of Derby.

Small whole length, canvas 46 × 31½ in.

Lady Elizabeth Hamilton, only daughter of James, 6th Duke of Hamilton and Brandon, and Elizabeth Gunning; born January 26, 1753;

married, June 12, 1774, Edward Smith Stanley, Lord Strange, afterwards 12th Earl of Derby ; she died March 14, 1797.

When a child ; seated on a bank, holding a bouquet of flowers in her lap ; pink dress trimmed with lace ; landscape background.

Sat in 1758 as Lady Betty Hamilton.

EXHIBITED.

Royal Academy, 1882, No. 33, by the Earl of Normanton.

Sold at Christie's, March 17, 1855, Lot 91 (Duke of Argyll, owner), for £840, to King, for the Earl of Normanton. Sold as Lady *Anne*, and described as one of the most fascinating and perfect works of the great English master.

"Another beauty whom he had known from the cradle, and painted as a bride this year (1774) or next, was Lady Betty Hamilton, who in the same June made a splendid match with Lord Stanley. All the town rang with the splendour of the *fête champêtre* given by the lover to his intended bride, a few days before the wedding, at The Oaks, Lord Stanley's villa near Epsom. 'It will cost £5,000,' says Walpole, writing the day before ; 'everybody is going in masquerade but not in mask.' When the great people had enjoyed the fête, it was served up again to the public by Garrick, in General Burgoyne's 'Maid of the Oaks,' produced at Drury Lane in November."—TOM TAYLOR, vol. i., p. 82.

HAMILTON, Sir William.

Whole length, canvas 102 × 71 in.

Born 1730 ; died 1803 ; diplomatist and antiquary ; son of Admiral Lord Archibald Hamilton. His mother, Jane, daughter of the 6th Earl of Abercorn, was Mistress of the Robes to the Princess of Wales and Governess to George III. ; hence probably the position young Hamilton attained at so early an age. In 1758 he married the daughter of Hugh Barlow, and in 1764 was sent to Naples as Envoy Extraordinary, and while there made several ascents of Vesuvius and investigations at Pompeii, collecting many Etruscan and Grecian vases, which he sold to the British Museum. He wrote "*Antiquités Etrusques*" and "*Campi Philegræi*," and was elected Fellow of the Royal Society in 1766. He was created a Knight of the Bath in 1772. In 1784, when on leave in London, he met Emma Lyon, who returned with him to Naples, whom he married in 1791 as his second wife. In that year he became a Privy Councillor, and was a member of the Dilettanti Society, but remained at Naples till 1800, though obliged for a time to retire with the royal family to Palermo. Both Nelson and his wife were present at his death, which took place in London.

Sitting, looking to his left ; in velvet dress, with the ribbon and star of the Order of the Bath ; ruffles at the wrists ; knee breeches, and buckles in his shoes ; his left arm resting on a table on which stands the Etruscan vase ; the

famous Meidias vase stands at his feet; he holds a book, "Antiquités Etrusques," etc., with both his hands; in the distance a view of Vesuvius.

Sat in 1784. Paid for, September, 1784, Sir William Hamilton, Museum Picture, £105. Frame paid.

EXHIBITED.

British Institution, 1831, No. 114, by the Trustees of the British Museum.

ENGRAVED.

H. Hudson, 1787, $22\frac{1}{2} \times 14\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{3}{4} \times 4\frac{1}{2}$ in.

The picture was presented to the British Museum by Sir William Hamilton, and was deposited in the National Gallery in 1843 by the Trustees of the British Museum, and in 1883 deposited in the National Portrait Gallery, where it now hangs.

A fine sketch of this picture, $22 \times 14\frac{1}{2}$ in., was sold in 1898 by Messrs. Thomas Agnew and Sons to George Harland-Peck, of 9, Belgrave Square, the present owner.

HAMILTON, Sir William.

Half length, canvas.

Coat trimmed with fur; star of the Bath on coat; ribbon underneath; right hand on waistcoat; white neckcloth; looking to the left.

Sat in 1777. Paid for before 1775, Sir Wm. Hamilton, £12 12s.

A picture described as head of Sir W. Hamilton was sold at Christie's, April 8, 1843, Lot 633 (Andrew Geddes, A.R.A., owner), for £11 os. 6d., to Norton, and a portrait of Sir Wm. Hamilton was sold, November 28, 1879, Lot 93 (Warner, owner), for £3 13s. 6d., to Durham.

ENGRAVED.

W. Sharp, $7\frac{3}{8} \times 5\frac{7}{8}$ in.

HAMILTON, Sir William.

Paid for September, 1784, Sir Wm. Hamilton, Dilettanti picture, £36 15s.
See DILETTANTI.

HAMILTON, Sir William.

Half length, canvas 29 x 24 in.

Profile; seated to right; his right hand holds the leaves of a book which lies on a table before him; in red coat, black collar and waistcoat; dark background.



"In January, 1785, Sir Joshua hearing from Miss Hamilton that her uncle had presented her with this picture, desired her to send it to him and he would 'renovate it with lasting colours.' This was done, and in February, 1785, Miss Hamilton saw the picture in Sir Joshua's studio, and described it as re-touched and made very beautiful indeed."—Royal Academy Catalogue, 1888.

EXHIBITED.

Royal Academy, 1888, No. 29, by Sir W. Anson, Bart.

The picture, which has been in the possession of her family since it was given back to Miss Hamilton after re-touching, is in the possession of Sir William R. Anson, Bart.

HAMILTON, Emma, Lady.

Half length.

As a Bacchante.

Emma Hart, wife of Sir William Hamilton, ambassador at Naples. Chiefly noted for her friendship with Lord Nelson. She was the daughter of a servant named Hart. After being reduced to great distress, was exhibited in London by a Doctor Graham, a notorious charlatan of the day, as the goddess Hygeia, covered with a transparent veil. Married Sir William Hamilton, 1791, who took her to Naples, where she became a friend of Caroline of Austria. It is said that by her advice Prince Caraccioli was put to death, but this she denied. She died near Calais in 1816. Smith, in his "Book for a Rainy Day," calls her Emma Lyon, and says: "This generous woman, better known under her lawful title of Lady Hamilton, when I shewed her my etching of the funeral procession of her husband's friend, the immortal Nelson, she fainted and fell into my arms, and believe me, reader, her mouth was equal to any production of Greek sculpture I have yet seen." Romney painted her under a variety of titles many times.

As a Bacchante; moving to right; with forefinger to her lips; while laughing she looks over her shoulder at the spectator; a long tress of chestnut hair is blown forward by the wind; white dress.

Paid for September, 1784, Sir Wm. Hamilton, for a "Bacchante," £52 10s. Exhibited at the Royal Academy, 1784, No. 342, as a "Bacchante."

Morning Herald, 1784: "No. 342, 'A Boy Reading.' This portrait appears to the natural eye one of the nymphs in the train of Comus, and all the aid of Mr. Storer's optics will not transform it to a Boy reading! The painter who wrote Bruin under his bear to prevent it being called a lion, well knew how necessary the aid of letters were to his science."

Tom Taylor, in vol. ii., p. 436, records it as a boy reading, with Walpole's note "Grand expression," and in a note says, "It was bought by Lord de Tabley, but was sold with his pictures."

It is difficult to explain this confusion. It is evident that in the first edition of the 1784 catalogue, No. 342 must have been printed as "A Boy Reading;" but in the later editions, and in the copy owned by Mr. A. Graves,

it is clearly printed "A Bacchante." The probable explanation is that Sir Joshua originally sent "A Boy Reading," and it must have been hung and catalogued, and then at the last moment substituted the "Bacchante." The critic of the "Morning Herald" must have had the first edition of the catalogue (probably on the Press day) after the pictures had been changed; hence his remarks. Walpole's criticism might apply to either picture.

EXHIBITED.

British Institution, 1843, No. 34, by T. Chamberlayne.

Sold in Sir William Hamilton's sale, 1801, £131 5s., to Mr. Chamberlayne (Cotton, 1856).

HAMILTON, Emma, Lady.

As a Bacchante.

EXHIBITED.

British Institution, 1817, No. 37, as Lady Hamilton, by the Earl of Lauderdale.

Sold at Greenwood's, April 16, 1796, Lot 48, as a Bacchante, for £78 15s., to Lord Lauderdale.

ENGRAVED.

J. R. Smith, 1784, $9\frac{1}{8} \times 8$ in.

Unknown, $9\frac{1}{2} \times 7\frac{3}{4}$ in.

„ $7\frac{1}{2} \times 6$ in.

S. W. Reynolds, $3\frac{1}{4} \times 3\frac{1}{8}$ in.

A proof in the First State by Smith, Buccleuch Collection, was sold at Christie's, in 1887, for £43 1s.

The picture belongs to the Earl of Lauderdale.

HAMILTON, Emma, Lady.

As a Bacchante.

EXHIBITED.

British Institution, 1813, No. 93, by the Marchioness of Thomond.
Art Treasures, Manchester, 1857, No. 61, by the Earl of Durham.

Sold at Christie's, May 18, 1821, described as the countenance turned towards the shoulder, Lot 61, Thomond Collection, for £212 2s., to Lambton.

The picture belongs to the Earl of Durham at Lambton Castle.

HAMILTON, Emma, Lady.

Half length, panel 29 × 24½ in.

As a Bacchante.

The picture belongs to the Earl of Normanton, and is No. 166 in the Somerley catalogue.

HAMILTON, Emma, Lady.

Half length, canvas 30 × 25 in.

As a Bacchante.

This picture belonged to the Marquess of Lansdowne, and was sold by him to Messrs. T. Agnew and Sons, from whom it passed to Baron Ferdinand de Rothschild.

Fine copies of Lady Hamilton and Miss Palmer with a muff, both formerly in the Bowood collection, were made by the Hon. Sophia De Clifford, who died in 1795. They belong to the Hon. Maud Russell, at 13, Draycott Place.

HAMILTON, Emma, Lady.

Half length, canvas 29½ × 24½ in.

EXHIBITED.

Grosvenor, 1888, No. 195, by Sir Clare Ford, G.C.B.

The picture belonged to Mr. Benjamin Booth, whose daughter married Sir R. Ford; it descended to her son, Richard Ford. It afterwards belonged to his son, Sir Clare Ford, G.C.B., and hung at 17, Park Street, London.

Sold at Foster's, June 28, 1899, Lot 114, and described as "Portrait of Lady Hamilton as a Bacchante, 30 × 25, the engraved and well-known work, an exceptionally fine example of the master," for £4,515, to Davis.

A portrait of Lady Hamilton was bought in at Christie's, March 7, 1846, Lot 118, for £3 5s., by the owner, Colchester; a sketch as a Bacchante was sold at Christie's, March 20, 1897, Lot 98 (Nuttall, owner), 8 × 6½ in., to Boddington, for £18 18s.

HAMILTON, Mrs.

Sold at Christie's, February 16, 1810, Lot 60 (Boydell, owner), for £1 12s., to Stevens.

HAMMOND, Mr.

Sat in October, 1761. Paid for before 1760, Mr. Hammond, £10 10s., frame paid, and in 1761, Mr. Hammond, £10 10s. Frame paid.

"July 1, 1769, Ambrose Hammond at Barnet."—*Gentleman's Magazine*, 1769, p. 367.

*

V
HAMMOND, Mrs.

Half length, canvas 29 × 24 in.

Full face; in a white dress, with a cloak trimmed with ermine; a sash round the waist.

Sat in October, 1761. Paid for before 1761, Mrs. Hammond, £21.

Possibly Susan, sister of Sir Robert Walpole; married A. Hammond, of Wotton, Norfolk; she died January 20, 1763.

The picture was purchased from P. and D. Colnaghi and Co. in 1895 by Charles Sedelmeyer, of Paris, and was sold by him to Rodman Wanamaker, of Philadelphia, the present owner.

HANBURY, Mrs. William.

Three-quarter length, canvas 50 × 40 in.

Charlotte, younger daughter of Charles James Packe, of Prestwold Hall, Leicestershire; born June 19, 1755; married, October 24, 1775, William Hanbury, of Kelmars, co. Northampton; died December, 1815. Her eldest son, who inherited the estates of his cousin, John, 2nd Viscount Bateman, was created Lord Bateman in 1837.

Seated on a sofa, looking to the left, with right arm over the end, left arm resting in lap; white dress, with outer mantle lined with fur; column and sky to left; curtain to right.

Sat in March, 1777. Paid for September 8, 1783, Mrs. Hanbury, £73 10s.

EXHIBITED.

Royal Academy, 1881, No. 8, by Lord Bateman.

ENGRAVED.

G. S. Shury, 1866, $5\frac{3}{8} \times 4\frac{1}{8}$ in.

The picture was sold some years ago by Lord Bateman to T. Agnew and Sons, from whom it passed to Lord Iveagh, the present owner.

HANBURY, Miss.

Sat in February, 1779.

HANCOCK, Mr.

Paid for August 12, 1765, Mr. Hancock, £50; August 27, 1767, Mr. Hancock, £75.

HANCOCK, Mrs.

Sat in August, 1765, and February, 1766. Paid for August 12, 1765, Mrs. Hancock, £30.

HANGER, Colonel William, afterwards 3rd Lord Coleraine.

Half length, canvas 23½ × 19½ in.

John Hanger, brother to Sir Francis Ainger, or Aungier, knight, Master of the Rolls, was created, 1621, Baron of Longford, which title became extinct 1704. He was an eminent Turkey merchant, acquiring a considerable fortune; purchased the estate and mansion of Driffild, co. Gloucester, in which estate he was succeeded by his descendant, George Hanger, many years a director of the Bank of England; father of Sir George Hanger, knight; married Anne, daughter and co-heiress of Sir John Beale, of Farningham, co. Kent, Bart., and by her had George, John, Gabriel, 1st Lord, and three daughters. Gabriel was, in 1762, created Baron Coleraine, of Coleraine, co. Londonderry; married Elizabeth, daughter and heiress of Richard Bond, of Clowbury, co. Hereford, and had issue, John, 2nd Lord, William, 3rd Lord, and George, 4th Lord, who wrote an amusing autobiography, and Anne, who married Col. Arthur Vansittart, M.P., of Shottesbrooke. The 3rd Lord, as Mr. Hanger, was conspicuous in the *mêlée* which took place when Mrs. Baddeley was refused admittance to the Pantheon. He was her first aristocratic lover, and paid Sir Joshua for the picture for which she sat in 1771 and 1772.

Three-quarter face, turned to the left; dark coat; white cravat.

Sat in June, 1771, as Mr. Hanger. Paid for in 1771, Mr. Hanger, £36 15s.; frame paid.

EXHIBITED.

Grosvenor, 1884, No. 108, by Wm. Agnew.

In the Grosvenor catalogue of 1884 the wrong descriptions were given to Nos. 108 and 148; they were transposed. See MALONE, page 610.

Sold at Christie's, May 26, 1851, Lot 173, Sir M. A. Shee's collection, for £15 4s. 6d., to Norton; May 5, 1883, Lot 24, General Hanger, "painted for Mrs. Geo. Bellamy" (Mrs. B. Gibbons, owner), for £90 6s., to Agnew.

"Mr. William Hanger, afterwards Lord Coleraine, Mrs. Baddeley's first aristocratic lover, brought her to Sir Joshua, to whom he was sitting himself while his mistress's portrait was in progress, and paid for the picture. The young bloods who associated with him vowed that, whoever was excluded from the Pantheon, Sophia Baddeley should be let in. Sir Joshua, as I find from the pocket-book, was present at the Pantheon on the opening night. He may have seen the triumphal entry of his beautiful sitter. Twenty gentlemen, headed by Mr. Hanger and Mr. Conway, son of the Earl of Hertford, met at Almack's and bound themselves to escort her and stand by her chair. 'When she was set down under the portico, her escort had swelled,' says Mrs. Steele, 'to nearly fifty gentlemen.' The constables allowed Mrs. Steele to pass, but when Mrs. Baddeley followed they crossed their staves and civilly, but resolutely, said their orders were to admit no players. On this the gallant escort drew, compelled the constables to give way at the sword's point, and protected Mrs. Baddeley as she passed proudly into the Rotunda."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 431.

HANMER, Sir Walden.

M.P. for Sudbury in 1768 as Mr. Walden Hanmer, and 1774 as Sir Walden; he was created a baronet on May 3, 1774; married Anne, youngest daughter and co-heiress of Henry Vere Graham, of Holbrook Hall; he died on October 20, 1783, at Sympson Place, Bucks, in his sixty-fifth year, and was succeeded by his son, Sir Thomas Hanmer, Bart.

Sat in June, 1784. Paid for, July 30, 1786, Sir Waldron Hanmer, £36 15s.

The picture belongs to Sir Wyndham Charles Hanmer, Bart., Bettisfield Park, Flintshire.

HANMER, Miss.

Anne Eleanor, only daughter of Sir Walden Hanmer, Bart.; married the Rev. George Turner.

Paid for, July 30, 1786, Miss Hanmer, £36 15s.; frames paid for same time, 6 guineas.

HARCOURT, Simon, 1st Earl.

Half length, canvas 34½ × 27½ in.

Grandson of the 1st Viscount; succeeded to the title in 1727; was present at Dettingen, and served in the Rebellion of 1745; created Viscount Harcourt of Nuneham Courtenay, and Earl Harcourt of Stanton Harcourt, December, 1749; Governor to George, Prince of Wales, in 1751; Ambassador-Extraordinary to Mecklenburgh-Strelitz to demand Princess Charlotte in marriage, 1761; Ambassador to France, 1768; Lord-Lieutenant of Ireland, 1772; died September 16, 1777, having lost his life by falling into a well in his own park at Nuneham.

In red dress; powdered hair; head to right; left hand in waistcoat.

Sat in April, 1755. In Lord Harcourt's accounts appears this entry: "Paid Mr. Reynolds, the painter, for picture of myself and the boy, £26 5s."

See note on the 2nd Earl's portrait.

EXHIBITED.

Royal Academy, 1880, No. 146, }
Guelph, 1891, No. 145, } by Edward William Harcourt.

Note to the 1755 sitting: "Late Governor to the Prince of Wales, a marvel of pomposity and propriety. 'Sir, pray hold up your head! Sir, for God's sake turn out your toes!' Such, says Walpole, are Mentor's precepts to the Prince."—TOM TAYLOR, vol. i., p. 145.

"Nuneham was a favourite visiting place of Sir Joshua's. Not only was he intimate with Lord Harcourt, who had a fine and cultivated taste in the arts, but was an excellent etcher, a clever draughtsman, and a most accomplished landscape gardener. Mrs. Harcourt, the wife of the earl's brother and successor, was also an enthusiastic landscape painter. In September this year—perhaps while Sir Joshua was at Nuneham—Mason was giving her lessons in a new method of painting, uniting water-colours with oil. He seems to have communicated his discovery to Sir Joshua, who tried the method on some prints from his

own pictures, colouring them first in water-colours, and then glazing them with transparent varnish.

"Mr. Boger, of Antony, has a print of the Duchess of Rutland coloured in this way, given to his family by the duke, with the information that the colouring was by Sir Joshua."
—TOM TAYLOR, vol. ii., pp. 417, 418.

HARCOURT, George Simon, Viscount Nuneham, afterwards 2nd Earl.

Half length, canvas 34½ × 27½ in.

Aged seventeen.

Lord Harcourt in his catalogue states this charming portrait cost £12 10s., adding that "the transparent colouring of the head cannot be surpassed."

To right; black dress; holds in his left hand a sketch.

Painted in 1753.

EXHIBITED.

Guelph, 1891, No. 169, by Edward William Harcourt.

HARCOURT, George Simon, 2nd Earl, with ELIZABETH, COUNTESS HARCOURT, and GENERAL THE HON. WILLIAM HARCOURT.

Half lengths, canvas 68 × 58 in., oblong.

The Right Hon. George Simon, 2nd Earl Harcourt, was born August 1, 1736. In 1761 M.P. for St. Albans, which he represented up to 1768; succeeded to the peerage, 1777; Master of the Horse to the Queen in 1790, which he held up to his death, April 20, 1809. He had a taste for the Fine Arts, and executed four etchings of the ruins of Stanton Court, published by the Society of Antiquaries. He was the author of "An Account of the Church and Remains of the Manor House of Stanton Harcourt in the County of Oxford," privately printed in 1808.

Elizabeth, Countess Harcourt, eldest daughter of George, 1st Lord Vernon, by his third wife, the Hon. Martha Harcourt, was born 1746; married, September 26, 1765, the above-mentioned Earl Harcourt; died 1826.

The Hon. William, 3rd Earl Harcourt, G.C.B., younger son of Simon, 1st Earl Harcourt, was born March 20, 1743; entered the army in 1759, and, as a reward for his distinguished services during the American war, was appointed Colonel of the 16th Light Dragoons in 1779, Major-General in 1782, Lieut.-General, 1793, and General, 1798. He commanded the

cavalry in the expedition to the Continent in 1793-94, and on the foundation of the Royal Military College of Sandhurst in 1799 was nominated Governor ; next appointed Governor of Portsmouth, which he exchanged in 1827 for Plymouth. Upon the death of the 2nd Earl on April 20, 1809, he became 3rd Earl. He received the Order of the Bath in 1820, and was made Field-Marshal in 1821. Died June 18, 1830.

Standing figures ; the Earl in robes, holding a coronet in his right hand ; Colonel Harcourt behind holding sword.

Sat in May, 1780, as Lord Harcourt ; Lady Harcourt sat in May, 1781. Paid for, March, 1781, Lord Harcourt, £73 10s.

EXHIBITED.

British Institution, 1823, No. 29, by Earl Harcourt.

National Portrait Exhibition, 1867, No. 495, by W. V. Harcourt.

ENGRAVED.

C. A. Tomkins, 1868, $6\frac{1}{4} \times 5\frac{1}{2}$ in., }
S. W. Reynolds (unfinished), } oblong.

HARCOURT, George Simon, 2nd Earl.

In his early days Lord Nuneham spent much time on foreign travels ; in consequence, his entry into public life was marked by a decided preference for French manners and fashions, and his appearance so adapted to it as almost to disguise the exterior of an Englishman.

Paid for, December 27, 1777, Lord Harcourt, £36.

HARCOURT, Colonel William, afterwards 3rd Earl.

Born March 20, 1743 ; was Colonel of the 16th Regiment of Dragoons ; served in America ; Groom of the Bedchamber to George III., with whom he was a personal favourite ; succeeded as 3rd Earl in 1809, and died June 18, 1830, when all the honours became extinct.

Paid for, December 27, 1777, Colonel Harcourt, £36 15s.

HARCOURT, Mrs., afterwards Countess.

Half length, canvas 50 x 39 in.

Mary, relict of Thomas Lockhart, and daughter of the Rev. William Danby, D.D., of Marhamshire, co. York ; married, September 3rd, 1778, William Harcourt, who became 3rd Earl on April 20, 1809.



Seated to left ; three-quarter face, looking up ; hands clasped ; white and yellow dress.

Sat in March, 1780, as Mrs. Harcourt. Paid for, March, 1781, Mrs. Harcourt, by Bill, £105.

EXHIBITED.

British Institution, 1813, No. 10 (third catalogue), by Earl Harcourt.

ENGRAVED.

S. W. Reynolds, 1824, $11\frac{1}{8} \times 8\frac{7}{8}$ in.

„ „ 1836, $4\frac{7}{8} \times 4$ in.

An amateur painter. See note on Simon, 1st Earl.

HARCOURT, Mrs., afterwards Countess.

Half length, canvas 30 × 25 in.

Seated to left ; three-quarter face, looking up ; hands clasped ; white and yellow dress.

EXHIBITED.

Royal Academy, 1893, No. 18, by Colonel F. A. Fane.

HARCOURT, Mrs., afterwards Countess. (57 1112)

Three-quarter length, canvas 50 × 40 in.

The picture was purchased from the Marquis d'Harcourt by Messrs. Laurie and Co., who sold it to Arthur Sanderson, of Edinburgh.

HARDINGE, Mr.

Paid for, February, 1778, Mr. Harding, £35 ; and in March, 1781, Mr. Harding, £31 10s. February, 1778, Mr. Harding for a Boy, £42 ; Do. for a Girl, £42.

The picture is at Boundes Park, Southborough, Kent.

HARDINGE, Mrs.

Three-quarter length, canvas 50 × 40 in.

Lucy, daughter of Richard Long, and widow of Mr. Stanley, married, October 20, 1777, George Hardinge, F.R.S., F.S.A., Wadham College, Oxon ; M.P. for Old Sarum, and Justice of the Peace for Brecon, Radnor, and Glamorgan ; died in 1820.

"October 20, 1777 : George Hardinge to Miss Long, heiress to the late Richard Long."
—*Gentleman's Magazine*.

In a landscape, with trees ; headdress of ribbon and pearls ; a loose scarf over her shoulder ; she is patting a dog.

Paid for, February, 1778, Mrs. G. Harding, £73 10s.

EXHIBITED.

Royal Academy, 1873, No. 112, as Mrs. Stanley, afterwards married to Mr. Justice Hardinge, by the Marquess of Clanricarde.

ENGRAVED.

Thomas Watson, $16\frac{1}{8} \times 12\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in.

A Second State (Buccleuch Collection) sold at Christie's in 1887 for £37 16s.

The picture belongs to the Marquess of Clanricarde.

The picture was painted for Georgiana, Lady Peachey, afterwards, in 1794, Lady Selsey, and on the death of her granddaughter, the Hon. Mrs. Leveson-Vernon, as part of the estate of Lord Selsey, her brother, it was inherited by her cousin, the late Marquess of Clanricarde.

HARDWICKE, Philip Yorke, 2nd Earl.

Three-quarter length, canvas 50 × 40 in.

Eldest son of Philip, Lord Chancellor Hardwicke ; born December 9, 1720 ; married, May 22, 1740, Lady Jemima Campbell, who on the death of her maternal grandfather became Baroness Lucas and Marchioness de Grey ; she was the only daughter of John, 3rd Earl of Breadalbane, editor of the "Hardwicke State Papers." He succeeded to the earldom, March 6, 1764 ; died May 16, 1796.

Standing ; peer's robes ; the right hand raised in front, holding the border of his robe ; left resting on a book, which lies on a table by his side.

Sat in 1765, 1766, and 1769. Paid for before 1765, Lord Hardwick, £30 ; November 24, 1766, Lord Hardwick, £40.

EXHIBITED.

British Institution, 1813, No. 114, }
National Portrait, 1867, No. 788, } by the Earl of Hardwicke.

Lord Hardwicke paid in 1783 £52 10s. for a copy of Lord Rockingham.

HARDWICKE CHILDREN. See YORKE.

HARE, Francis.

Half length, canvas 30 × 25 in.

"The Hare and many friends," the associate of Charles James Fox.

In a fur coat ; full neckcloth ; looking to the right.

Sat in 1774. Paid for, April 22, 1775, Mr. Hare (paid by Mr. Storer),
£36 15s.

"Anthony Storer, the son of a wealthy West Indian proprietor, and himself eminent for his taste in art and letters, his pleasant manners and elegant breeding. Storer was the friend of Fox, Hare, Fitzpatrick, William Eden, and Lord Carlisle. He had brought from Eton and Oxford the dangerous reputation of an 'admirable Crichton,' but had taken the wrong twist in politics, and died an unsuccessful man."—TOM TAYLOR, vol. ii., p. 124.

ENGRAVED.

S. W. Reynolds, 1804, $13\frac{1}{8} \times 11$ in.

„ „ $1\frac{5}{8} \times 1\frac{3}{8}$ in.

The picture belonged in 1886 to Major Storer, Purley Park, Reading.

"Mr. Hare, August 15, 1774. Biacca, nero, ultramarine, verm ; sed principalmente minio / red lead—won't stand—becomes green. Beechy senza / giallo l'ultima volta, oiled out and painted over. Except glazed with varnish and all giallo di Napoli, finito quasi con asphaltum, minio verm ; poi un poco di ultramarine qua e la senza giallo."

HARE, Doctor.

The name appears in Sir Joshua's private notes. See Haydon's "Life," Appendix.

HARE, Master Francis George.

Three-quarter length, canvas 29 × 24 in.

"Infancy." Son of Francis Hare.

A child in a white frock and black sash ; in a landscape ; right hand and arm raised and pointing.

Sat in 1788 and 1789.

EXHIBITED.

British Institution, 1845, No. 65, by Sir J. Dean Paul.

Royal Academy, 1872, No. 62, Francis John Hare, known as "Infancy,"
by Augustus J. C. Hare.

Bought in at Christie's, May 11, 1816 (J. G. Hare, owner), as Portrait of a little Boy, for £52 10s. Sold at Christie's, June 8, 1872, Lot 63 (W. H. Milligan named as owner), for £2,415, to the New York Museum.

ENGRAVED.

R. Thew, 1790, $5\frac{7}{8} \times 4\frac{7}{8}$ in., as Francis George Hare, afterwards altered to
"Infancy."

S. W. Reynolds, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

Painted for Lady Jones, wife of Sir William Jones—his aunt—in 1789; left by her to her only surviving sister, Miss Shipley, who left it by will to Marcus Theodore Hare, and from him it passed to Julius Charles Hare, next to his widow, and finally to Augustus J. C. Hare. When Sir J. D. Paul exhibited the portrait he was only the custodian of it for Miss Shipley. In 1869 the picture was the subject of a lawsuit at Westminster Hall as to its ownership.

HARE, Mrs.

Paid for, November, 1785, Mrs. Hare, £52 10s.

HARE, Miss.

Paid for before 1760, Miss Hare, £5 5s.

HARENC, Mr.

Sat in 1762.

HAREWOOD, Edwin, 1st Lord. *See* LASCELLES.

HAREWOOD, Edward, 1st Earl of. *See* LASCELLES.

HAREWOOD, Jane, Lady. *See* MRS. FLEMING, *in Addenda*.

HAREWOOD, Anne, Countess of. *See* MRS. LASCELLES.

HARGRAVE, Francis.

Head size, canvas 30 × 25 in.

Recorder of Liverpool; born 1741; published "State Trials" and "Law Trials"; died August 16, 1821.

Black coat; crimson background.

Sat in 1787. Paid for, November, 1787, Mr. Councillor Hargrave, £52 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 718, by the Society of Lincoln's Inn.

ENGRAVED.

John Jones, 1793, $10\frac{1}{8} \times 7\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{1}{8}$ in.

Mr. Whitbread moved a resolution in the House of Commons to purchase Mr. Hargrave's library; a sum of £8,000 was voted, and it now forms part of the library of Lincoln's Inn.

The picture belongs to the Society of Lincoln's Inn.

HARLAND, Mrs.

Sat in 1761, 1762, and 1764. Paid for, February 14, 1765, Mrs. Harland, £40.

HARRINGTON, Charles, 3rd Earl of.

Whole length, canvas 93 × 57 in.

Born March 17, 1753; married, May 23, 1779, Jane, daughter and co-heiress of Sir John Fleming, Bart.; succeeded to the earldom, April 1, 1779; General Officer in the Army; Colonel, 1st Regiment of Life Guards; Captain, Governor, and Constable of Windsor Castle, and Knight Grand Cross of the Bath; died September 5, 1829.

In armour; attended by a black boy; battle going on in the distance.

Sat in June, 1782. Exhibited in the Royal Academy, 1783, No. 193.

Morning Herald, 1783: "No. 193. Lord Harrington is represented in armour, evidently with the view of expressing his military character, at the same time that it has the advantage of not being liable to the awkward appearance which a soldier in his proper uniform always makes upon canvas after a lapse of a few years; the likeness is good; there is a firmness in the attitude; the objects in the background, and the sky, have effect, but the painting is very coarse."

Morning Chronicle: "No. 193, Sir Joshua's whole length of Lord Harrington, is to be commended for the display of accomplishments much more arduous to be attained, and when attained, much more estimable; and in addition to the most faithful preservation of countenance likeness, discovers great show of mind and character, the most graceful dispositions, and in the background a most affluent imagination."

London Courant, 1783: "His portrait, No. 193, of Lord Harrington (as we hear), is the worst production we have seen of Sir Joshua's; the head is a frightful dirty daubing; the figure is badly drawn—on the whole it looks like a devil hunted, escaping from the infernal regions, which appear too hot to hold him."

A constant reader "was both surprised and shocked at a paragraph in the 'London Courant' on Friday—a criticism on one of the finest productions of Sir Joshua Reynolds! who has long shone the brightest luminary of the heaven-born art of painting. Who is this mighty critic? some artist we know! and must the greatest ornament of the present Exhibition, the portrait of Lord Harrington, be fixed on as a proper object on which to vent all his 'proud spite and burning envy'? but let him take care, nor attempt again a task, which to a mind unbiassed by hatred would be impracticable, by vainly endeavouring to blast the well-deserved fame of one who will ever rise superior to such little arts, and to whose exalted excellence he must never dare to aspire!"

Another critic says: "No. 193, a noble, striking, and capital whole length of Lord Harrington in armour, in which the dignity of the hero is agreeably softened by the elegance of the gentleman. The attitude is bold, animated, and natural; but a sort of brown tinge pervades the armour, which gives an unfinished appearance to the whole."

EXHIBITED.

British Institution, 1813, No. 103, by the Earl of Harrington.

The picture belongs to the Earl of Harrington at Elvaston Castle, Derby.

There is a copy from a portion of this picture by P. E. Stroëhling (29 × 24 in.), belonging to the Duke of Bedford, No. 271 in the Woburn catalogue.

HARRINGTON, Charles, 3rd Earl of.

Whole length, canvas, small study.

The finished study for the large picture was sold at Christie's, June 25, 1859, Lot 85 (Hon. C. Phipps, owner), for £123 18s., to Lord Stanhope.

The picture belongs to Earl Stanhope at Chevening.

HARRINGTON, Jane, Countess of, when Miss Jane Fleming.

Whole length, canvas 93 × 57 in.

Jane, daughter of Sir John Fleming, Bart., of Brompton Park; born 1755; married, May 23, 1779, Charles, 3rd Earl of Harrington; died February 3, 1824.

Standing to left, in a landscape; profile to left; white dress; figured gauze scarf; feather headdress; holds a garland of flowers in left hand.

Paid for, November 25, 1775, Miss Fleming, £157 10s.

This picture should have been entered as Miss Fleming. According to the Royal Academy Catalogue of 1886 the picture was painted in 1778. *See ante*, p. 319.

EXHIBITED.

British Institution, 1851, No. 132, }
Royal Academy, 1886, No. 154, } by the Earl of Harewood.

ENGRAVED.

Val Green, 1780, $23\frac{3}{8} \times 15$ in. } as Jane, Countess of
S. W. Reynolds (S. Cousins, R.A.), $6 \times 3\frac{7}{8}$ in. } Harrington.

A First State by Green, in the Barlow Collection, sold at Christie's in 1894 for £130 4s.

The picture was painted for her mother, Mrs. Lascelles, formerly Jane, Lady Fleming, who became afterwards Lady Harewood; from her it passed to Henry, 2nd Earl of Harewood. It now belongs to the Earl of Harewood.

A finished study, small whole length, of this picture belongs to Mr. Dexter, printseller, 10, Great Russell Street, London.

There is a small copy of this picture by J. R. Powell, 1852 (37 × 24 in.), belonging to the Duke of Bedford, No. 272 in the Woburn catalogue.

✓
HARRINGTON, Jane, Countess of, when Miss Jane Fleming.

Whole length, canvas 93 × 57 in.

Standing, with one hand extended, leaning against a low balustrade on which stands a *large stone vase* ; beyond is a landscape ; she is dressed in a long flowing pink dress.

Paid for, March, 1779, Miss Fleming, with an urn, £157 10s.

EXHIBITED.

British Institution, 1813, No. 92 (fourth catalogue), by the Countess of Harrington.

The picture belongs to the Earl of Harrington at Elvaston Castle, Derby.

HARRINGTON, Jane, Countess of.

Three-quarter length, canvas.

With her sons : Charles, Viscount Petersham, born April 8, 1780, and Hon. Lincoln Edwin Robert Stanhope, born November 26, 1781.

Sitting, looking up to her son, Lord Petersham, who is standing by her side on a stone balustrade ; she holds him with her right hand ; the other child is seen behind her ; a column, with drapery and landscape.

Sat in 1786 and 1787.

ENGRAVED.

F. Bartolozzi, 1789, $11\frac{1}{4} \times 8\frac{7}{8}$ in.

A. N. Sanders, 1878, $5\frac{1}{2} \times 4\frac{1}{4}$ in.

The Bartolozzi print sold at Sotheby's in 1896, an impression in brown, for £13 10s. ; and an impression beautifully printed in colours, with margins, together with one of Lady Smyth and Children, same state and same time, February 13, 1896, one Lot, for £142, to Vaughan.

"He had in hand at the same time (1784) his three important groups of the Countess of Harrington, Lady Dashwood, and Lady Honywood, with their children."—TOM TAYLOR, vol. ii., p. 431.

"Here Sir Joshua had nature before him in the form he loved best, of air women and beautiful children ; and he had only to use his observation and taste to make exquisite pictures."—TOM TAYLOR, vol. ii., p. 500.

The picture belongs to Elizabeth, Countess of Harrington, at Harrington House, Charing Cross, London. *See also* STANHOPE.

✓
HARRINGTON, Jane, Countess of.

Sat in 1782 and 1784.

These sittings indicate the painting of another earlier portrait of her after she became Countess.

✓
HARRIS, James, M.P.

Three-quarter length, canvas 50 × 40 in.

Was the elder son of James Harris, of the Close, Salisbury; born July 25, 1709; educated at the Grammar School at Salisbury, and at Wadham College, Oxford, in 1726, from whence he removed to Lincoln's Inn; married, July 8, 1745, Elizabeth, daughter of John Clarke, of Sandford, Somerset. He was M.P. for Christchurch in 1762, and retained that seat until his death. He was appointed a Lord of the Admiralty in 1763, and in the same year was removed to the Treasury Board, where he remained until 1765. He was Secretary and Comptroller to Queen Charlotte from 1774 until his death. His first appearance as an author was in 1744, when he published his three treatises on art, and in 1751 he wrote his celebrated work, "Hermes." He died December 22, 1780.

Seated in an armchair studded with nails; profile, looking to the left; dark coat, with white necktie and lace frill; in a wig tied with black ribbon at the back; arms resting on the arms of the chair; curtain background, with books on a table to the left.

ENGRAVED.

G. H. Every, 1866, 5 × 4 in.

The picture is at Wadham College, Oxford.

HARRIS, James, M.P.

Half length, canvas 24 × 20 in.

Painted in 1775.

Sold at Greenwood's, April 14, 1796, Lot 66, for 10s. 6d., to Segulier.

The picture now belongs to the Earl of Malmesbury.

HARRIS, Mrs.

Sat in 1755.

Probably Elizabeth, daughter of John Clarke, of Sandford, who married James Harris, author of "Hermes." She died in 1757.

HARRIS, Misses Catherine Gertrude and Louisa Margaret.

Canvas 40 × 33 in.

Miss Catherine Gertrude Harris, eldest surviving daughter of James Harris, M.P.; born April 18, 1750; married the Hon. Frederick Robinson, second son of Thomas, 1st Lord Grantham, who died December 28, 1792.

Miss Louisa Margaret Harris, the youngest daughter, was born January 11, 1753, and was living unmarried in 1797.

The picture belongs to the Earl of Malmesbury.

HARRIS, Master James, afterwards 1st Earl of Malmesbury.

Half length, oval, canvas 33 × 28 in.

Full face; walking in a garden; coat buttoned up with cloak over left shoulder; right hand resting on the stump of a tree; left hand held in front of breast; landscape background.

ENGRAVED.

R. Josey, 1874, 5 × 4 in. (oval).

The picture belongs to the Earl of Malmesbury.

HARRIS, Sir James, K.B., afterwards 1st Earl of Malmesbury.

Three-quarter length, canvas 50 × 40 in.

Eldest son of James Harris; born at Salisbury, April 9, 1746; M.P. for the Borough of Christchurch, 1772; appointed, in 1767, Secretary of Embassy at Madrid; Minister at the Courts of Madrid, 1768; Berlin, 1772; St. Petersburg, 1776; and Paris, 1796; His Majesty's Envoy-Extraordinary and Minister Plenipotentiary at the States General, 1784. He was invested with the Order of the Bath, 1779; created Baron Malmesbury, September 19, 1788; and Viscount Fitzharris and Earl of Malmesbury, December 29, 1800. Married, July 28, 1777, Harriet Mary, youngest daughter of Sir George Amyand, Bart. Died 1820.

Sitting, holding a letter in his right hand; looking to the left; ribbon and star of the Bath; left hand and arm on table.

Paid for January, 1788, Sir James Harris, £105; July, 1789, Lord Malmsbury, £105.

ENGRAVED.

Caroline Watson, 1786, 12 $\frac{5}{8}$ × 9 $\frac{7}{8}$ in.

S. W. Reynolds, 5 × 4 in.

The picture belongs to the Earl of Malmesbury.

From the payments there seem to have been two pictures painted.

HARRIS, Lady Harriet Mary, afterwards Countess of Malmesbury.

Three-quarter length, canvas 50 × 40 in.

Harriet Mary, youngest daughter of Sir George Amyand, Bart. ; married, July 28, 1777, Sir James Harris, afterwards 1st Earl of Malmesbury. She died 1830.

Walking towards the right ; hands crossed, holding a glove ; white dress, with muslin cape ; black cloak hanging down the back, and supported by the arms ; powdered hair in curls ; landscape background, river in distance to the right.

Sat in February, 1788. Exhibited in the Royal Academy, 1788, No. 84.

ENGRAVED.

James Scott, 1888, $5\frac{1}{4} \times 4\frac{3}{8}$ in.

The picture was sold by the Earl of Malmesbury to Charles J. Wertheimer in 1898.

HARRIS, The Hon. Miss Frances, afterwards Lady Frances Cole.

Whole length, canvas 55½ × 44 in.

Second daughter of Sir James Harris, K.B., afterwards 1st Earl of Malmesbury ; born August 22, 1784 ; married the Hon. Lieutenant-General Sir Galbraith Lowry Cole, G.C.B., Governor of the Mauritius and the Cape. She died in 1842.

A girl in a white dress over a green skirt ; her right hand resting on the head of a dog ; landscape background.

Sat in 1789 as Miss Harris. Paid for, May, 1789, Miss Harris, for Lord Darnley, £105.

London Chronicle, 1790 : "No. 243, portrait of a young lady, is amongst the best of Sir Joshua's works, and inferior to none that has been produced in this line of painting."

St. James's Chronicle : "No. 243. Portrait of the daughter of Lord Malmesbury. This is one of those beautiful and elegant productions which captivate all beholders. The figure is easy, natural, and interesting. The dog is finely painted, and the background, viewed at a certain distance, is nature itself. The freedom of touch is truly astonishing."

Another critic says : "The daughter of Lord Malmesbury, No. 243, is a charming picture ; the background contains a sweet bit of landscape, and the dog is painted with Sir Joshua's usual success in animals."

EXHIBITED.

British Institution, 1813, No. 9 (third catalogue),	} by the Earl of Darnley
Manchester Art Treasures, 1857, No. 63,	
Royal Academy, 1876, No. 249,	
Grosvenor, 1884, No. 75,	

ENGRAVED.

J. Grozer, 1791, $17\frac{1}{8} \times 14$ in.

S. W. Reynolds, 1836, $5\frac{7}{8} \times 4\frac{3}{8}$ in.

J. Scott, 1875, $18\frac{1}{2} \times 14$ in.

First State by Grozer, Buccleuch Collection, sold at Christie's, 1887, for £40 19s.

The picture belongs to the Earl of Darnley.

HARRISON, Mr.

Sat in 1768. Paid for 1767, Mr. Harrison, £18 17s.

HARRISON, Mrs.

Sat in 1768. Paid for 1767, Mrs. Harrison, £18 17s.

HARRISON, Sir Thomas.

Three-quarter length, canvas 48 × 39 in.

Chamberlain of London and Receiver-General of the Land Tax; knighted, 1752, with the Lord Mayor, Recorder, and Sheriffs, on presenting an address to the King on his return from visiting his German dominions; died, 1765, in his sixty-fifth year.

Full face; sitting, in his official robes and wig; velvet coat; white cravat; knee breeches; hands on the arms of his chair; column and curtain.

Sat in 1758. The following is a copy of the receipt in the possession of Archdeacon Harrison:

"Received, July 18, 1759, of Sir Thomas Harrison, for his and Lady Harrison's portraits, the sum of sixty guineas in full of all demands by me, £63.

"J. REYNOLDS."

EXHIBITED.

Royal Academy, 1871, No. 69, by Archdeacon Harrison.

ENGRAVED.

E. Fisher, 1765, $13\frac{3}{4} \times 11$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{4}$ in.

Note to the sitting: "Chamberlain of London; one of his finest and most characteristic pictures."—TOM TAYLOR, vol. i., p. 162.

HARRISON, Lady.

Three-quarter length, canvas 49 × 39 in.

Daughter of Richard Snow ; wife of Sir Thomas.

Sat in 1758.

EXHIBITED.

Royal Academy, 1871, No. 60, by Archdeacon Harrison.

HARRISON, Commodore.

Half length, canvas.

Full face ; in naval uniform ; white waistcoat ; coat with broad white lapels ; white neckcloth ; own hair ; dark background.

Paid for 1765, Commodore Harrison, £25 ; not carried out.

"Died February 1, 1768, John Harrison, late Commodore of His Majesty's squadron in the Mediterranean."—*Gentleman's Magazine*, 1768, p. 94.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{1}{8} \times 3\frac{1}{2}$ in.

The picture belongs to the Earl of Morley.

HARTLEY, Mrs., and Child.

Three-quarter length, canvas 35 × 27 in.

Born 1751 ; died at Woolwich, 1824. She made her appearance on the stage in Edinburgh at an early age, and her beauty and ability gained her at once a prominent position. She performed in Bath about 1777, and subsequently had a permanent engagement at Drury Lane, where she was highly appreciated in tragedy until Mrs. Siddons appeared there, in 1783, and became the heroine of the stage. Mrs. Hartley retired in 1789. Along with the Reynolds portraits, she was painted by H. D. Hamilton, engraved by R. Houston (profile, looking to right), a tinted print, showing dark brown hair and in a red dress ; by J. K. Sherwin, as Andromache in the "Distress Mother," act iv., last scene (oval ; looking to left ; pearls and feathers in her hair, which is dressed high, with a veil falling from the back ; white dress ; holding a dagger in her right hand), also engraved by him ; and by J. Nixon, A.R.A., engraved by W. Dickinson, as Elfrida, in Mason's play (oval ; face nearly in profile, looking to the right ; hands crossed on her bosom ; a building to the right, umbrageous trees to the left) ; six small whole-length drawings by James Roberts, Amayda, in "Don Sebastian, King of Portugal,"

Jane Shore, Mary Queen of Scots, Elvira, Imoinda, and Jane Shore, in a second scene; and in the following engravings—book size illustrations—Andromache, by Sherwin, a later date than the painting; Hermione, published by Fielding and Walker, 1780; Imoinda, in “Oroonoka,” by Thornwaite; Elfrida, Liney; another, no name given; Mercia, in “Cato,” Dodd, Walker; Hermione, “Winter’s Tale,” Grignion; Jane Shore, for “Bell’s British Theatre;” in another scene, by Thornwaite; Amayda, “Don Sebastian,” Reading; Cleopatra, “All for Love,” Page; another scene, no name; “Lady Jane Grey,” three scenes, first published by Wenman, second, by Page, third, Sherwin; Albion’s Queens, “Bell’s British Theatre,” Thornwaite; Elvira, also by him; Elfrida, with Mrs. Matthews as one of the chorus, and Mr. Hill in the character of Edwin relating the downfall of Athelwold; “Rosamonde,” or “Henry II.,” Fall of Rosamond, Pegg; Andromache, in a circle, published by Wenman, 1777; in a circle, no name; in a square, a bust similar to the engraving by Marchi; underneath a draped monument, inscribed Mrs. Hartley (with a cup and dagger, round which a snake is twined), by Hopwood, 1807.

With her child, as a youthful Bacchanal; in a landscape; the child sits on her right arm, which is supported at her hip; her left hand holds the child’s right wrist.

Sat in 1771. Paid for June 8, 1774, Lord Carysfort, for Mrs. Hartley and Bacchus, £52 10s. Exhibited in the Royal Academy, 1773, No. 241, as a Nymph with a young Bacchus.

EXHIBITED.

British Institution, 1813, No. 59 (fourth catalogue), by Lord Carysfort.

” ” 1849, No. 119, } by J. Bentley.
International, 1862, No. 135, }

Grosvenor, 1884, No. 139, } by Lord Northbrook.
Grafton, 1894, No. 127, }

Sold at Christie’s, June 24, 1828, Lot 63 (Lord Carysfort, owner), for £105, to Bentley; June 27, 1863, Lot 116, bought in by the owner (Bentley), for £1,942 10s.

“Mr. Bentley, the owner of Mrs. Hartley, has been offered £2,000 for the picture. When he bought it at Lord Carysfort’s sale, a strange gentleman accosted him, congratulated him on his purchase, and after making excuses for the liberty he was taking, cautioned him never to allow a cleaner to touch the picture. He afterwards came up again and repeated this caution. Then, as if to justify himself for advising so authoritatively, he said, ‘You may believe me I speak with some knowledge, when I tell you my name is Thomas Lawrence.’ Mr. Bentley has followed his advice, and the picture is in the very finest preservation. It is painted in a glowing golden tone, that breathes of the south and vintage sunshine, and being throughout finished by glazing on varnish, would, of course, be destroyed by any application of the cleaner’s solvents.”—TOM TAYLOR, vol. ii., p. 20, note 2.

ENGRAVED.

G. Marchi, 1773, $18\frac{1}{8} \times 14$ in.

G. Nutter, 1800, $19 \times 15\frac{1}{4}$ in.

Hopwood, bust in a square, without the boy, 1807, 4×3 in.

S. W. Reynolds, $5 \times 3\frac{7}{8}$ in.

First State by Marchi, Palmerston Collection, sold at Christie's in 1890 for £31 10s.

This picture was bought from the artist by the Earl of Carysfort in 1774, and was sold at his sale in 1828 to John Bentley, of Birch House, Lancashire. After being bought in at his sale in 1874, it passed to John Naylor, from whom it was purchased by Messrs. T. Agnew and Sons, who sold it to Alfred de Rothschild, from whom it passed to the Earl of Northbrook. It was afterwards purchased from him by Sir William Agnew, Bart., the present owner.

There is a previous "Nymph and Bacchus," exhibited in the Royal Academy, 1771, No. 157, mentioned in Sir Joshua's private notes, 1770. See "INO AND INFANT BACCHUS," under FANCY SUBJECTS.

HARTLEY, Mrs., and Child.

Half length, canvas 30 × 25 in.

Standing in a landscape, carrying her child on her shoulder.

EXHIBITED.

British Institution, 1813, No. 53 (second catalogue), as Nymph and young Bacchus (Mrs. Hartley and child), by the Marchioness of Thomond.

British Institution, 1844, No. 159, as Mrs. Hartley, the actress, by the Hon. Fulke Greville Howard.

National Portrait Exhibition, 1868, No. 810, by Hon. Mrs. Greville Howard.

Bought in at Greenwood's, April 14, 1796, Lot 58, a Bacchante and Child, for £19 19s., by Captain Walsh; sold at Christie's, May 18, 1821, Lot 67, Thomond sale, for £304 10s., to Colonel Fulke Howard; July 4, 1874, Lot 80 (Hon. Mrs. Howard, owner), for £2,520, to Agnew.

This picture was bought at Lady Thomond's sale by Hon. Fulke G. Howard and was sold at his widow's sale, in 1874, to Messrs. T. Agnew and Sons, who sold it to the late Richard Johnson, whose family are probably the present owners of the picture.

HARTLEY, Mrs., and Child.

Sold at Christie's (Marchioness of Thomond, owner), May 18, 1821, Lot 24, a Bacchante with a young Satyr on her back, for £24 3s., to Lord Dunstanville; July 11, 1835, Lot 57, bought in by the owner (Lady Basset), for £79 16s.; June 6, 1842, Lot 106 (same owner), sold for £32 11s., to Rutley.

Frances, Baroness Basset, of Stratton, co. Cornwall; born 1781; inherited the peerage at the decease of her father, Francis, Lord de Dunstanville and Basset, February 5, 1835. She died 1855, when the title became extinct.

HARTLEY, Mrs., and Child.

Half length, canvas 30 × 25 in.

Sold in the Shandon Collection, Christie's sales, Robert Napier, April 13, 1877, Lot 546, for £69 6s., to Toovey.

Messrs. Henry Graves and Co. sold, in 1877, a copy of Mrs. Hartley and child, by Wood, for £21 to Viscount Hardinge.

HARTLEY, Mrs.

Bust, canvas 21 × 18 in.

As a Madonna.

Red dress; brown scarf over head and shoulders.

EXHIBITED.

British Institution, 1813, No. 117, as Mrs. Hartley as a Madonna, by Earl Grosvenor.

British Institution, 1833, No. 26,	} by the Marquess of Westminster.
" " 1834, No. 122,	
" " 1855, No. 133,	
Manchester, 1857, No. 66,	
Guelph, 1891, No. 246, by the Duke of Westminster.	

Cotton notes: "The Westminster picture, as a Madonna, painted for Mr. Burke." In Edmund Burke's sale, June 5, 1812, No. 77, was a picture of a female head, purchased by Earl Grosvenor for £32 11s.

This picture is not now in the collection of the Duke of Westminster.

HARTLEY, Mrs.

As Jane Shore.

Sat in August, 1773.

Note to the sitting: "Her picture as a Nymph with an infant Bacchus had been exhibited in May, and he was now painting another study from her as Jane Shore."

Bought in at Greenwood's, April 16, 1796, Lot 17, half length, for £36 15s., by Captain Walsh; May 18, 1821, Lot 12, Thomond sale, for £18 7s. 6d., to Ellison. Put up by Robins, Piazza, Covent Garden, July 12, 1819 (property of T. Harris), Lot 49, Mrs. Hartley as Hermione in the statue scene, withdrawn.

"In 1773 Sir Joshua painted an admirable portrait of Mrs. Hartley as a gipsy with a child at her back, and began another in the character of Jane Shore."—NORTHCOTE.

HARTOPP, Miss Catherine. *See* MRS. HEYWOOD.

HARTWELL, Captain.

Sat in 1765.

HARVEY, Master.

Sat in March, 1789.

HARVEY, Miss.

Three-quarter length, canvas 21 × 16 in.

Afterwards Mrs. Payne.

A child, about three years old, seated, and facing to the left; head turned three-quarters to the front; auburn hair, curls across the forehead; white muslin frock, with blue sash; a bunch of pink honeysuckle in right hand; left clasps another to her breast; foliage and sky background.

Sat in May, 1789, as Miss Hervey. Paid for, May, 1789, Mr. Hervey, for his daughter, £52 10s.

EXHIBITED.

Grosvenor, 1889, No. 83, by Sir Robert Harvey, Bart.

The picture belongs to Sir Robert Grenville Harvey, Bart., of Langley Park, Slough. A copy of this picture belongs to Lady Kinloss at Stowe



House, Bucks. The late Duke of Buckingham, who married Miss Caroline Harvey, the daughter of Robert Harvey, of Langley Park, was the father of Lady Kinloss.

A portrait of Mr. Harvey was bought in by the owner, Howard, at Christie's, July 4, 1874, No. 83, for £26 5s.

HASTINGS, Francis, 1st Marquess of. *See* LORD RAWDON.

HASTINGS, Lady Selina.

Half length, canvas 29 × 24 in.

Younger daughter of the 9th Earl of Huntingdon and Selina, his wife, noted for her patronage of Whitfield and other Nonconformists.

Leaning on her folded arms ; pearls in hair ; a plait of hair falling over her right shoulder ; a bouquet of roses in her bosom.

Sat in 1759. Paid for 1763, Lady Selina Hastings ; no price given.

EXHIBITED.

Grosvenor, 1884, No. 169, by Lord Donington.

The picture was once the property of the Marquess of Hastings, and on the death of the 4th Marquess it descended to his sister, Edith, Countess of Loudoun, who married Charles Abney Hastings, created Lord Donington in 1880 ; it now belongs to the Earl of Loudoun.

ENGRAVED.

R. Houston, 11 × 8 $\frac{3}{4}$ in.

C. Spooner, 5 $\frac{1}{4}$ × 4 $\frac{1}{2}$ in.

R. B. Parkes, 1874, 5 × 4 $\frac{1}{8}$ in.

Lady Selina Hastings, one of the Earls' daughters who bore Her Majesty's train at the coronation ; she died in 1763, on the eve of her marriage with Captain George Hastings, at the age of twenty-two. Another portrait, according to a statement in the Grosvenor Catalogue, 1884, belongs to Colonel Clifford.

HASTINGS, The Right Hon. Warren.

Three-quarter length, canvas 49 × 39 $\frac{1}{2}$ in.

Born 1732 ; English administrator in India ; went to Bengal as a writer in 1750, and seven years later was appointed agent of the East India

Company at the court of the Nabob of Bengal. In 1764 he returned to England, and remained four years studying Eastern literature. On his return to India he became a member of the Council of Madras, and in 1772 Governor of Bengal, a position which, in 1774, became that of Governor-General of India. He involved himself in quarrels with his council, which the Supreme Court decided in his favour. His most important step was the measures taken against the Rajah of Benares and the Nabob of Oude, which became the foundation of the impeachment against him before the House of Lords, 1787, which proceeded at intervals for seven years, and, in spite of the eloquence of Burke and Sheridan, ended in his acquittal in 1795. The expense ruined him, but the Court of Directors granted him an annuity. He died August 22, 1818.

Seated in a chair covered with crimson velvet; his right hand resting upon a table strewn with papers, his left hand upon the arm of the chair; blue coat; flowered white waistcoat; red velvet curtain draped behind the head.

Sat in 1766 and 1768. Paid for October 9, 1768, Mr. Hastings, £73 10s.

EXHIBITED.

British Institution, 1823, No. 36, by G. W. Taylor.

" " 1854, No. 149, } by Lord Northwick.
Grosvenor, 1884, No. 102,

Sold by Robins in 1832 (Watson Taylor, owner), for £57 15s., to Newton, who sold it to Lord Northwick.

ENGRAVED.

T. Watson, 1777, 16 × 12 $\frac{7}{8}$ in.

M. Zell, 1786 (in border), 7 $\frac{1}{4}$ × 5 $\frac{1}{2}$ in.

Herbert Davis, 1862, 5 $\frac{1}{8}$ × 4 $\frac{1}{8}$ in.

First State by Watson, Buccleuch Collection, sold at Christie's, 1887, for £10 10s.

Messrs. Henry Graves and Co. bought a portrait of Warren Hastings from Holmes of Birmingham in 1868, which they sold to Edward Akroyd, Esq.

HASTINGS, The Right Hon. Warren.

Sold at Christie's, June 9, 1888, No. 349 (Hastings, owner), described as "Equestrian portrait of Warren Hastings by Sir J. Reynolds and Stubbs, R.A.," for £273, to Agnew.

HASTINGS, The Right Hon. Warren.

ENGRAVED.

H. Robinson, 1832, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

Sir Joshua is given as the painter on this plate; it is evidently the Lawrence portrait that is engraved.

HASWELL, Captain.

Sat in October, 1773.

HATTON, Mr.

Sat in May, 1789.

HATTON, Mrs.

Sat in April, 1777.

HAWKESWORTH, Doctor John, LL.D.

Half length, canvas 28 x 24 in.

Essayist and novelist; editor of the "Adventurer," "Voyages of Captain Cook," and other works. In 1772 he was engaged in preparing for the press the account of Cook's voyage, with the earlier voyages of Byron, Wallis, and Carteret, at the price of £6,000, then considered startling, and which is still larger, probably, than any ever paid to a literary hack, however respectable. He was so elated with his good fortune that he is said to have died of it, though others attribute his death to some disparaging criticisms on his heavy quartos. His death took place in 1773.

Writing, sitting at a table, pen in right hand; coat trimmed with fur; left arm bent, hand in waistcoat; curtain draped; bookshelves with books.

Sat in 1769, 1770, 1772, and 1773. Paid for 1775, Mr. Fitzmaurice, for Dr. Hawkesworth, £10 10s.

EXHIBITED.

British Institution, 1860, No. 180, by the Earl of Orkney.

Sold at Christie's, June 15, 1861, Lot 109 (Lord Orkney, owner), for £170 2s., to Munro. Same rooms, April 6, 1878, Lot 46 (Munro, owner), for £173 5s., to Mievell.

ENGRAVED.

J. Watson, 1773, $12\frac{5}{8} \times 11$ in.

J. Hall, 1775 (in border), $4\frac{7}{8} \times 2\frac{7}{8}$ in.

N. Schiavonetti, 1806, $3 \times 2\frac{1}{4}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

Unknown (head only), $3 \times 2\frac{1}{2}$ in.

Unknown, $2\frac{7}{8} \times 2\frac{1}{4}$ in.

E. W. (oval), $3 \times 2\frac{3}{8}$ in.

Halpin (vignette), $4\frac{1}{2} \times 4$ in.

HAWKESWORTH, Doctor John, LL.D.

Half length, canvas 30 × 25 in.

Sold at Christie's, June 22, 1872, Lot 157 (Agnew, owner), for £30 9s., to Solomon, who sold it to Henry Graves and Co. Bought in at Christie's, May 27, 1882, Lot 163, for £23 12s. 6d.; sold by Henry Graves and Co., in 1889, to Howard and Co.

A replica belongs to Mr. Dexter, 10, Great Russell Street, London.

HAY, Sir George, D.C.L.

Half length, canvas 30 × 25 in.

Judge of the High Court of Admiralty; educated at St. John's College, Oxford, where he graduated B.C.L. in 1737; D.C.L., 1741; M.P. for Stockbridge, 1755; Vicar-General of the diocese of Canterbury and King's Advocate up to 1764; M.P. for Newcastle under Lyne, November 28, 1768, and October 11, 1774; Lord of the Admiralty, 1753-63; Dean of Arches in the following year; Judge of the Prerogative Court, and Judge of the Consistory Court, London; knighted in 1763, and made Judge of the High Court of Admiralty, which office he held until his death in 1778.

Full face in wig; in black gown and white lapels; holding in his right hand a letter and a pair of spectacles; dark background.

Sat in 1761 and 1764. Paid for 1762, Doctor Hay of the Admiralty, £21.

EXHIBITED.

British Institution, 1863, No. 100, by Rev. V. Edwards.

Bought in at Christie's, June 23, 1866, Lot 174, by the owner, Boore, for £5 5s.

ENGRAVED.

R. B. Parkes, 1863, 5×4 in.

The original portrait was painted in 1761, and was bequeathed in 1859 by Mrs. Edwards, wife of George Hay Edwards, of Southampton, to the Rev. Samuel Valentine Edwards, B.A., of Hanwell.

HAY, Colonel.

Sat in May, 1784. Paid for May, 1784, Col. Hay, £26 5s. ; May, 1786, Col. Hay, £26 5s. Mr. Hay's dog sat in June, 1784.

HAY, Mr.

Sat in 1762. Paid for July 5, 1762, Mr. Hay, £21. Frame paid.

HAYES, Dr. Philip.

Head size, canvas 30 × 25 in.

Born 1740 ; died March 19, 1797 ; Musical Doctor, Oxford, 1777.

In robes, with a cap.

Paid for before 1765, Mr. Hayes, two pictures, £95.

"On March 19, 1797, Philip Hayes, professor of music in the University of Oxford. He had just come to town to preside at the ensuing festival for the new Musical Fund. He ressed himself in the morning to attend the Chapel Royal, St. James's, but suddenly showed symptoms of approaching dissolution and expired a short time afterwards. He was supposed to be the largest man in England, and nearly equal in weight to the late celebrated Mr. Bright the miller."—*Gentleman's Magazine*, vol. lxxvii., p. 354.

Sold at Christie's, as a portrait of a gentleman by Hoppner, in 1872, to Messrs. Henry Graves and Co., who disposed of it in 1872 to J. C. Robinson, for 80 guineas.

The picture belongs to Sir J. C. Robinson, F.S.A.

On the examination of the portrait by Mr. Henry Graves he was certain it was by Reynolds. The picture has a wart on the cheek, and there is an impression of a private plate by J. K. Sherwin, after a picture by J. Cornish, in the British Museum, which has a similar wart, and is inscribed "Dr. Hayes." This established the identity of the above portrait as that of Dr. Hayes.

HAYES, Mrs.

Head size, oval, 30 × 25 in.

In a white and gold dress ; three-quarter face, looking to right ; scarf over right shoulder ; light ribbon in hair.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1823, $4\frac{1}{8} \times 3\frac{3}{8}$ in.

HAYES, Mrs.

White and gold dress ; purple scarf ; seated in a landscape, holding a book.

Sat in June, 1759, as Mrs. Hays.

Bought in at Christie's, June 15, 1861, Lot 105, by the owner, Gray, for £80 17s.

HAYMAN, Francis, R.A.

Head size, canvas 30 x 25 in.

Born at Exeter, 1708 ; scholar of Robert Brown ; designed much for the booksellers ; illustrations to Sir Thomas Hanmer's "Shakespeare," Pope's works, Milton, etc. ; librarian to the Royal Academy on its foundation ; died 1776.

Profile to left ; seated ; reddish brown dress ; open collar ; dark background.

EXHIBITED.

British Institution, 1854, No. 157,	} by the Royal Academy.
Manchester, 1857, No. 28,	
National Portrait Exhibition, 1867, No. 340,	
Royal Academy, 1884, No. 204,	

ENGRAVED.

G. H. Every, 1864, $4\frac{1}{4} \times 4$ in.

Also a plate by Gimber cancelled.

"Hayman, the chairman of the Artists' Committee, had one special claim on Reynolds's regard which was always honoured by him. He was a Devonshire man ; of no great note as an historical or portrait painter, but more famous for the conversation pieces in the manner of Hogarth, with which he ornamented the alcoves and supper boxes of Vauxhall. He was the master of Gainsborough and the intimate friend and associate of Hogarth and Quin, had often made one with the former at the Cockpit or Southwark Fair, and 'beaten the rounds' of Covent Garden in his company. It was at Moll King's 'Finish' that Hogarth, in company with Hayman, saw the incident he has introduced into the bagnio scene of the 'Rake's Progress,' of the woman squirting a mouthful of wine into the face of the sister drab she is quarrelling with. Hayman was a straightforward John Bull, rough in his manners, blunt in speech, more at home over his bottle and pipe at the Artists' Club at Slaughter's than in more refined haunts and more highly bred company. Smith tells a story of him rolling drunk in a Covent Garden kennel with Quin. Hayman kicked. 'What are you at now?' asked Quin. 'Trying to get up,' stuttered Hayman. 'Pooh!' was Quin's rejoinder, 'lie still ; the watch will be round shortly, they'll take us both up.'"—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 136-137.

The picture belongs to the Royal Academy.

HAYWARD, Mr.

Sat in March, 1757.

HAYWOOD, Mr.

Sat in January, 1755.

HEAD, Lady.

Mary, daughter of Sir William Boys, Knt., M.D.; married the Rev. Sir Francis Head, Bart.

Sat in 1758.

Mrs. Head, seated in a landscape, holding a guitar, 36 × 29 in., sold at Christie's, June 20, 1896, Lot 94 (Biscoe, owner), for £84, to Benjamin.

HEATHFIELD, Lord.

Three-quarter length, canvas 56 × 44 in.

George Augustus Elliott, Lord Heathfield, K.B.; born December 25, 1717; youngest son of Sir Gilbert Elliott; studied at Leyden, and at the military school of La Fère in Picardy; served in Germany, and was wounded at Dettingen; appointed in 1759 to raise the 15th Regiment of Light Horse, called Elliott's Light Horse, with which he served on the Continent with great reputation; and in 1775 was Commander-in-Chief in Ireland. From thence he was made Governor of Gibraltar; that fortress he defended from 1779 to 1783, and on his return to England he was raised to the peerage under the title of Lord Heathfield, Baron Gibraltar, July 6, 1787, and made a K.B. He married, June 10, 1748, Anne Pollexfen Drake, daughter of Sir Francis Drake, Bart., by whom he had Francis Augustus, 2nd Lord Heathfield, who died in 1813, when the title expired. Died July 6, 1790, at his Château Kalcofen, near Aix-la-Chapelle.

With the key of Gibraltar in his hand. The background is a view of the rock, with the smoke of artillery.

Sat in August, 1787, as Lord Heathfield. Paid for, October, 1787, Lord Heathfield, paid by Aldm. Boydell, £105. Painted for Alderman Boydell in 1787. Exhibited in the Royal Academy, 1788, No. 115, as a portrait of a nobleman, half length. "St. James's Chronicle" says, "No. 115, Lord Heathfield." It was afterwards in the Angerstein Collection, and was purchased by Parliament in 1824 with the remainder of the collection to found the National Gallery.

Copy in enamel by H. Bone, R.A., sold in his sale at Christie's, July 20, 1832, Lot 17, $6\frac{1}{2} \times 5$ in., for £6 15s., to Money.

ENGRAVED.

Earlom, 1788, $16\frac{3}{4} \times 13\frac{1}{4}$ in.

Unknown, 1823 (etching), $6\frac{3}{8} \times 5\frac{1}{4}$ in., for Angerstein Gallery.

A. Roffe, 1830 (in part), $3\frac{1}{8} \times 2\frac{1}{2}$ in.

H. Robinson, 1832, 5×4 in., for "Lodge's Portraits."

G. T. Doo, R.A., 1836, $9\frac{1}{4} \times 7\frac{1}{4}$ in.

F. Bromley, 1862, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

R. Page and Son, $5\frac{1}{2} \times 4\frac{1}{2}$ in., for Jones's "National Gallery."

Unknown (stipple), $7\frac{1}{4} \times 5\frac{7}{8}$ in.

J. Cochran, $4\frac{1}{2} \times 3\frac{5}{8}$ in.

J. Rogers, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

"This picture," says Mr. Ottley, "is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted. The intrepid veteran firmly grasping in his hand the key of the fortress, stands like the rock of which he was the defender." Barry spoke in the highest terms of the introduction of the key of the fortress into the general's hand, "than which," he says, "imagination cannot conceive anything more ingenious and heroically characteristic."

"Haydon affirmed that he would rather be the painter of this picture than of Vandyke's 'Gavartius.' 'There is more' (he said) 'of what is understood by the word genius in it than in the other, and it is astonishing how its breadth and tone comes upon you as you enter the room. It affected me like the explosion of a bomb.'"—COTTON, 1856, p. 172.

HEATHFIELD, George Augustus Elliott, Lord.

Three-quarter length, canvas 56×45 in.

Facing head to left; in naval uniform and star of the Bath; in right hand key, which rests on left; on left sextant, on right mortar.

Called a copy in the catalogue of the works of art of the Corporation of London, 1886, but it is more likely to be a replica.

EXHIBITED.

Guelph, 1891, No. 175, by the Corporation of London.

ENGRAVED.

W. Bond, 1813, $10\frac{1}{2} \times 8\frac{1}{2}$ in.

Copy of the National Gallery picture, presented to the Corporation of London by Alderman John Boydell in 1793.

HEILIGER, Master.

Sat in 1757.



HENDERSON, Mr.

Probably John Henderson, the actor.

Quin's only successor in Falstaff; born 1747; died 1785; made his first appearance at Bath, 1772, in Hamlet under the name of Courtenay, followed by a representation of nine other characters, Richard III., Macbeth, Don Felix, etc., etc. He is found next at the Haymarket under Foote, opening with Shylock, which was such a success that the theatre was filled every night he performed; at Drury Lane under the Sheridan management, and finally at Covent Garden, where his last appearance was Horatius in the "Roman Father." He excelled in public readings from the best English writers.

EXHIBITED.

British Institution, 1817, No. 64, by Mrs. Henderson.

There are no sittings or payments to confirm the authenticity of this picture. Sir Joshua dined with Lord Shelburne on September 15, 1773, and went to the play, in which Henderson acted.

HENNESSY, Hon. Mrs.

Bust, panel 29 × 24½ in.

Three-quarter face to right; powdered hair falling in ringlets on her right shoulder; dress, a low-cut dark robe; white muslin kerchief; a rose to the front of the bodice.

No record in pocket-book or ledger.

In the collection of C. P. Huntington, of New York, purchased from M. Charles Sedelmeyer, Paris.

HENNIKER, Sir John, Bart, M.P.

Married, February 24, 1747, Anne, eldest daughter of John Major, who was created a baronet, July 8, 1765, with remainder to his son-in-law, who succeeded to the baronetcy in January, 1781; elevated to the peerage of Ireland as Baron Henniker of Stratford-upon-Slaney, July 30, 1800; died April 18, 1803.

Sat in November, 1781. Paid for, November, 1781, Sir John Henniker, £52 10s.

HERBERT, George Augustus, Lord.

Son of Henry, 10th Earl of Pembroke (for the picture of him standing with his book at his mother's knee), afterwards 11th Earl; born 1759; married,

first, in 1787, Elizabeth, second daughter of Topham Beauclerc ; secondly, January 23, 1808, Catherine, only daughter of Simon, Count Woronzow ; died October 26, 1827. See PEMBROKE.

Sat in 1765, 1766, and 1767.

HERBERT, Lady Elizabeth, and Son.

Whole length, canvas 55 × 44½ in.

Elizabeth Alicia Maria, daughter of Charles, 1st Earl of Egremont ; born 1752 ; married, July 15, 1771, Henry Herbert, created October 17, 1780, Lord Porchester, and Earl of Carnarvon, July 3, 1793 ; died February 10, 1826.

In a landscape ; Lady Elizabeth is seated in white dress, open in front, with a brown scarf over her shoulders ; on a low seat, resting her right arm on the back of it. The child also seated, undraped, is looking up in her face, and holding her chin in his left hand. Trees on each side, through which is seen the sky.

EXHIBITED.

British Institution, 1813, No. 36,	} by the Earl of Carnarvon.
„ „ 1844, No. 166,	
Royal Academy, 1881, No. 180,	

Lady Elizabeth Herbert sat in February, 1777. Paid for, November 13, 1775, Lady Elizabeth and Mr. Herbert, £54 12s. 6d. Exhibited in the Royal Academy, 1777, No. 289, as a lady and child.

ENGRAVED.

J. Dean, 1779, 17¾ × 13⅞ in.

S. W. Reynolds (S. Cousins, R.A.), 5⅝ × 4⅝ in.

Proof by Dean, Johnson Collection, was sold at Christie's in 1873 for £96 12s.

This picture was sent to Mr. Henry Graves in 1862 for repairs, as the paint was dropping off in blisters ; he, without consulting the owner, who acknowledged he would have been afraid to sanction it, had the picture laid on a bed of paste, and when thoroughly dry the unprimed canvas on which it was painted was removed from the paint. The first sketch was then visible, showing that it was Sir Joshua's habit to sketch in the figures nude before adding the drapery. Mr. A. Graves was sent for to see the back of the paint before the new canvas was added. The process of transferring a picture from panel to canvas had often been carried out, but this was the first instance in which a canvas picture had been transferred. The work was successfully carried out by Mr. W. Morrill.

The picture belongs to the Earl of Carnarvon.

✓ HERBERT, Lady Elizabeth, and Son. .

Whole length, canvas 60 × 48 in.

Seated, in white dress ; the child on her knee with his hand under his mother's chin.

The picture belongs to the Earl of Ducie at Tortworth, Falfield.

Lady Frances Herbert, the only daughter of the Earl of Carnarvon, married, in 1797, Thomas, Lord Ducie.

HERBERT, Lady Elizabeth, afterwards Countess of Carnarvon.

Half length, canvas 28 × 24 in.

Seated, in a white dress ; hands down.

The picture belongs to the Earl of Ducie at Tortworth, Falfield.

HERBERT, Lady Elizabeth, afterwards Countess of Carnarvon.

Canvas 22 $\frac{3}{4}$ × 19 $\frac{1}{4}$ in.

The picture was the property of T. McLean, who sold it to Charles Sedelmeyer, of Paris ; from him it went to R. Mortimer, of New York, the present owner.

A portrait of Lady Carnarvon seated in a landscape was sold at Christie's, May 13, 1837, Lot 67 (Pringle, owner), for £43 1s., to Gritten ; June 28, 1875, Lot 139 (Sharpe, owner), Countess of Carnarvon, to Dodd, for £5 5s. ; November 30, 1890, Lot 449, Lady Elizabeth Herbert and child (Howell, owner), for £38 17s., to Renton. The original sketch was sold in these rooms, May 12, 1838, Lot 10 (Lord Northwick, owner), for £4 4s., to Darby.

HERBERT, Master Henry George.

Whole length, canvas 50 × 40 in.

As the " Infant Bacchus."

Born June 3, 1772 ; afterwards (1793) Lord Porchester ; succeeded as 2nd Earl Carnarvon on June 3, 1811 ; married, April 26, 1796, Elizabeth Kitty, daughter and sole heir of Colonel Dyke Acland, of Pixton, co. Somerset ; died, April 16, 1833.

Hands on a basket of grapes ; two panthers by his side ; thyrsus on the ground.

Sat in 1776. Paid for, November 13, 1775, Master Herbert, £36 15s. ;

February 10, 1777, Master Herbert, £36 15s. Exhibited in the Royal Academy, 1776, No. 242, as a portrait of a child in the character of Bacchus.

EXHIBITED.

British Institution, 1813, No. 124 (third catalogue), as Master Henry Herbert, as "Infant Bacchus," British Institution, 1844, No. 162, as Lord Porchester as Bacchus with Tigers,	}	by the Earl of Carnarvon.
---	---	------------------------------

ENGRAVED.

J. R. Smith, 1776, $18\frac{1}{8} \times 13\frac{3}{4}$ in.

S. W. Reynolds, 1834, $5\frac{3}{4} \times 4\frac{1}{8}$ in.

This picture was engraved with leopards, but when cleaned lions appeared.

HERBERT, Lady Henrietta, afterwards Henrietta Antonia, Lady Clive, and Countess of Powis.

Three-quarter length, canvas 56 × 45 in.

Daughter of Henry Arthur Herbert, Earl Powis, the last of the Herbert family; born 1758; married, May 7, 1784, Edward, 2nd Lord Powis, created Baron Clive in 1794, Baron Herbert of Cherbury, Viscount Clive of Ludlow, and Earl Powis in 1804. She died, June 3, 1830.

In a white dress, looking over her left shoulder; spotted scarf; she is pulling on a long glove over the left hand and arm; landscape, with trees and water.

Sat in September, 1777, as Lady Herbert, and in 1786 as Lady Clive. Paid for, June, 1786, Lady Clive; no money entered. There is a leaf torn out in the second ledger that probably contained the payment by Lord Powis in 1777.

This picture was painted in 1777, before she was married, and was altered by Reynolds in 1786, a large hat being added. This explains the absence of a price to the 1786 entry in the ledger.

EXHIBITED.

British Institution, 1844, Leeds, 1868, No. 1051, National Portrait Exhibition, 1867, No. 697,	}	by the Earl of Powis.
--	---	-----------------------

ENGRAVED.

Valentine Green, 1778, $16\frac{3}{4} \times 12\frac{7}{8}$ in., as Right Hon. Lady Harriot Herbert (without a hat).

James Scott, 1875, $5\frac{1}{2} \times 4\frac{1}{4}$ in. (with a hat).

A First State of the Green plate sold at Christie's, Palmerston Collection, 1890, for £118 13s.

The picture belongs to the Earl of Powis.

HERBERT, Mr.

There is an entry in the first ledger in 1762, Mr. Herbert ("I think" erased), with no price.

HERBERT, Mrs.

Sat in 1761.

HERTFORD, Francis, Earl of, afterwards 1st Marquess of.

Half length, $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Francis, 2nd Baron Conway; born 1719; succeeded to the title, February 3, 1732; created Viscount Beauchamp and Earl of Hertford, August 3, 1750; Viscount Yarmouth and Marquess of Hertford, June 29, 1793; Lord-Lieutenant of County of Warwick in 1757; K.G., August 30, 1757; married, May 29, 1741, Isabella, youngest daughter of Charles, 2nd Duke of Grafton; died June 14, 1794.

In his peer's robes; star on coat, which is trimmed with fur; the coat has a lappet, which reaches to the shoulder; powdered hair.

Sat in 1781. Paid for, January, 1786, Lord Hertford, given to Captain Conway, £52 10s.; 1784, Lord Hertford, for Lady Lincoln and Lady Elizabeth Conway, £110; 1766, Earl of Hertford, for a picture of Charles II., £26 5s.

EXHIBITED.

Royal Academy, 1873, No. 22, }
Grosvenor, 1884, No. 187, } by the Marquess of Hertford.

ENGRAVED.

J. Watts, 1786, $12\frac{7}{8} \times 10\frac{7}{8}$ in.

HERTFORD, Francis, 2nd Marquess of.

Half length, canvas $24\frac{1}{2} \times 20\frac{1}{2}$ in.

As a boy. See LORD BEAUCHAMP, *ante*, p. 67, second portrait.

Francis Ingram Seymour Conway, better known as Lord Beauchamp, was the eldest son of Francis, Earl of Hertford, afterwards (1793) 1st Marquess; born February 12, 1743; educated at Eton and Christ Church College, Oxford. At the coronation of George III. he was one of the eldest sons of peers who supported the sovereign's train. In 1766 he was M.P. for Lostwithiel in Cornwall, and from 1768 for Oxford. On June 14, 1794, he succeeded as 2nd Marquess, he having the previous year exchanged his

courtesy title of Viscount Beauchamp to that of Earl of Yarmouth. In 1804 he was Master of the Horse, and in 1807 K.G. He married, first, February 1, 1768, the Hon. Alicia Elizabeth Windsor; she died February 11, 1772; and he married, secondly, May 19, 1776, the Hon. Isabella Anne Ingram Shepherd, daughter of Charles, 9th Viscount Irvine; he assumed the name of Ingram on the latter's death in 1807. He died June 17, 1822.

Three-quarter face, turned to the right; loose robe, showing vest; Vandyke white collar; left arm resting on a column, on which is inscribed "Viscount Beauchamp, son of the Earl of Hertford," and the hand, white-cuffed, grasping a two-edged sword; pillar for a background; a glimpse of sky to the right.

EXHIBITED.

Grosvenor, 1884, No. 37, by the Marquess of Hertford (*ante*, p. 67, first portrait).

Sold at Christie's, May 10, 1890 (Wells, owner), for £94 10s., to McLean, $24\frac{1}{2} \times 20\frac{1}{2}$ in.

HERTFORD, Isabella, Marchioness of. *See* LADY BEAUCHAMP, *ante*, p. 67.

HERTFORD, Frances, Countess of, afterwards Duchess of Somerset. *See* SOMERSET.

HERVEY, Captain The Hon. Augustus John, R.N.

Three-quarter length, canvas 50 x 40 in.

Born May 19, 1724; M.P. for Bury St. Edmunds from 1757 to 1775; became 3rd Earl of Bristol, March 18, 1775; privately married, August 5, 1744, to Miss Chudleigh, known afterwards as the Duchess of Kingston; died December 22, 1779.

In naval uniform; coat open; left arm resting on a cannon, with plan of fortification in his hand; right hand holding a sword; ships in the distance attacking a fortress. On the plan are the names of the ships engaged—"Marlborough," "Dragon," "Cambridge," etc.

Sat in 1762, as Captain Hervey. Paid for, May 20, 1763, Capt. Augustus Hervey, £42.

ENGRAVED.

Edward Fisher, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

The sitting is in October, within a fortnight of his return with the despatches announcing the capture of Moro Castle at Havannah.

The picture, which was probably presented to the town by Captain Hervey, is in the Guildhall, Bury St. Edmunds.

HERVEY, Captain The Hon. Augustus John, R.N.

Half length, canvas, oval, in square, 30 × 25 in.

Full face ; blue naval uniform ; white and gold facings ; coat buttoned up ; white cravat and lace frills ; sky background.

Paid for, April 5, 1763, Capt. Hervey, given to Lord Pembroke, £21.

The picture is in the possession of the Earl of Pembroke.

HERVEY, Master. *See* HARVEY.

HERVEY, Miss. *See* HARVEY.

HESKITH, Mrs.

Sat in 1757.

HEWGILL, Rev. Mr.

Head size, canvas 24 × 18 in.

He belonged to a family that emigrated to Canada.

In black gown and white bands.

Sat in 1758.

The picture was purchased some years ago by Albert G. Sandeman, of Presdales, Ware, the present owner.

HEWGILL, General.

Head size, canvas 22 × 16 in.

In uniform, with cocked hat.

The picture was purchased some years ago by Albert G. Sandeman, the present owner.

HEWGILL, Mrs.

Sat in 1758, 1759, and 1760. Paid for, 1762, Mrs. Hewgill, £15 15s.

HEWS, Mrs.

Sat in 1764. Paid for, January 16, 1764, Mrs. Hews, £13 2s. 6d.
February 27, 1764, Mrs. Hews, £13 2s. 6d.

✓
HEWITT, Mrs.

Sat in 1759 and 1760.

HEYWOOD, Mrs.

Half length, canvas 29½ × 24½ in.

Mrs. Heywood, formerly Miss Catherine Hartopp.

To left ; full face ; low dress ; pink cloak trimmed with ermine ; cap tied with pink ribbon ; both hands in a large muff ; dark background.

James Modyford Heywood, of Mariston, Devon, born 1732, married in 1755 Catherine Hartopp, who, with her sister, Mary, who married Richard, 4th Viscount Howe, were heiresses, daughters of Chiverton Hartopp, of Welby, Notts, High Sheriff of the County Devon, Commissioner of the Admiralty, 1784. Mr. Heywood died March 22, 1798. His eldest daughter, Sophia Catherine, married, in 1766, John Musters, of Colwick Hall, near Nottingham.

EXHIBITED.

Royal Academy, 1885, No. 66, by J. C. Musters.

Another portrait of Mrs. Heywood belonged to Lady Geo. Gordon, of 9, Curzon Street, who also had a second portrait of her, painted about 1775.

The picture was recently at Annesley Park, Nottingham.

HICKEY, Joseph.

Sat in 1771 and 1773. Paid for, January 10, 1771, Mr. Hicky, £36 15s. Painted for Burke. Exhibited in the Royal Academy, 1772, No. 208.

EXHIBITED.

British Institution, 1833, No. 34, by T. H. Burke.

Counsellor Hickey, small, Ely Collection, was sold at Christie's, April 14, 1864, No. 15, for £7 10s. to Waters.

"Hickey, the 'special attorney' of 'Retaliation,' is another figure of Goldsmith's particular circle who turns up in this year's pocket-book. Reynolds dined with him on Saturday, the 6th of August. Hickey was Sir Joshua's legal adviser as well as Burke's, for whom his portrait was painted. He appears to have been a plain, hearty, jovial man, of no great polish or pretension to culture."—TOM TAYLOR, vol. i., p. 264.

Burke, writing to his wife, November 8, 1774, from Bristol, says: "I embrace my father, Jack and Mrs. Nugent, Joe Hickey, our Knight (Reynolds), and every other friend that wishes us well."



V
HICKEY, Miss.

Half length, canvas 31 x 24 in.

Daughter of Burke's lawyer.

Sat in February, 1769, and August, 1773. Paid for, December, 1773, Miss Hickey, £36 15s.

EXHIBITED.

British Institution, 1833, No. 11, by T. H. Burke.

Royal Academy, 1872, No. 105, by John Heugh.

Grosvenor, 1884, No. 147, by Sir Charles Mills, Bart.

Full face, with grey eyes and reflected light from a large white round hat; with a black mantle and long grey gloves, and a very narrow ribbon round her neck; left arm on a pedestal; hands clasped.

The picture, which was painted for Edmund Burke, was purchased by Sir Charles Mills, Bart., in 1877, and belongs to Lord Hillingdon at Camelford House, Hereford Gardens, Park Lane.

HILL, Mr. and Mrs.

Sat in December, 1757.

Mrs. Hill, head only, copy by Rising, bought in at his sale at Christie's, May 2, 1818, No. 87, for £1 11s. 6d.

HILL, Miss.

Sat in August, 1770, February, 1771, and March and October, 1773.

HILLISON, Mrs., or ELLISON.

Sat in December, 1757.

HILLSBOROUGH, Wills, Earl of.

Created Earl of Hillsborough, October 3, 1751, and Marquess of Downshire, August 19, 1789. He held several important offices, and became one of the leaders of the administration which had to bear the unpopularity of the American War. He married, first, in 1747, Margaretta, daughter of Robert, Earl of Kildare, and, secondly, Mary, Baroness Stawell, and widow of the Right Hon. Henry Legge. He died October 7, 1792.

Sat in March, 1755, as Lord Hillsborough.

On the 9th of July, 1762, Sir Joshua, like all the rest of the town, pays his respects to the "King of the Cherokees and his ministers," who came to make a lasting peace between the Red Indians of South Carolina and this country. They had an audience with the king, and were much fêted. The rage passed away and they fell among thieves, were plundered and reduced to starvation, from which they were rescued by the benevolence of Lord Hillsborough, who had them taken back to Carolina.

HILDYARD, Sir Robert, Bart.

Of Winestead, near Patrington, East Riding, Yorkshire; represented the borough of Great Bedwin in Wiltshire in the time of George II.; married, 1738, Maria Catherina, only child of Henry D'Arcy, of Sedbury, Yorkshire; died 1781.

Sat in January, 1761, as Mr. Hillyard. Paid for in 1760, Mr. Hildyard, £10 10s.; 1762, Mr. Hillyard, £10 10s.

EXHIBITED.

British Institution, 1855, No. 126, by T. B. T. Hildyard.

Died "March 13, 1764, Mrs. Hildiard, mother of Sir Rob. Hildiard."—*Gentleman's Magazine*, 1764, p. 147.

"September 21, 1747, at Bishop Burton, in the county of York, the lady Hildyard, whose distinguished good qualities render her an irreparable loss to her family."—*Gentleman's Magazine*, 1747, p. 448.

HINCHCLIFFE, Doctor John.

His father kept a livery stable in Swallow Street; born 1731, at Westminster; admitted on the foundation there; elected then to Trinity College, Cambridge, 1750; Fellow, 1755; Head Master of Westminster School in succession to Dr. Markham; was companion to the Duke of Grafton on his tour of Europe, and afterwards to the Duke of Devonshire and Mr. Crewe; he was installed as Master of Trinity College, Cambridge, March 3, 1768; consecrated Bishop of Peterborough, 1769. He died January 11, 1794.

Sat in November, 1766, as Mr. Hinchcliffe.

HOARE, Hester, Lady.

Half length, canvas 30 x 25 in.

Daughter of William Henry, Lord Lyttelton; born in Jamaica, March 17, 1762; married, August 20, 1783, Sir Richard Colt Hoare, Bart.; she died in 1785.

In a white dress, embroidered with gold; pearl and diamond brooch, and diamond bracelet on right wrist, the hand being raised to the left breast; diamond necklace and earrings; lace frill round the top of the dress; a gauze scarf with gold lines; background, two rows of books, lettered "Spectator" and Gray's poems.

Sold at Christie's, June 20, 1896, Lot 97 (Biscowe, owner), for £26 5s., to Donald; December 19, 1896, Lot 73, for £48 6s., to Wigzell, who sold it to Messrs. Duveen, of Bond Street, the present owners.

It is said that the jewels are still in the possession of a member of the family.

HOARE, Mrs.

Paid for, September 12, 1765, Mrs. Hoare, £73 10s.

HOARE, Mrs. Richard, and Child.

Whole length, canvas 52½ × 43 in.

Miss Susanna Cecilia Dingley, of Lamb Abbey, near Eltham, Kent; born 1743; married, June 24, 1762, Richard Hoare, of Boreham House, co. Essex (a partner with Messrs. Hoare, bankers), who died May 26, 1778. She died May 20, 1795. The child was Henry Richard Hoare; born April 7, 1766; died March 9, 1768.

In a white and gold dress; seated in a landscape, with the infant on her lap.

EXHIBITED.

British Institution, 1813, No. 105, as a lady and child, by the Hon. W. Bucknall.

Bethnal Green, 1872, No. 17, }
Royal Academy, 1872, No. 7, } by Sir Richard Wallace, Bart.

Sold at Christie's, March 26, 1859, Lot 70 (Colonel F. Paget, executor of the Hon. Mrs. B. Paget), for £2,677 10s., to Holmes, for the Marquess of Hertford, who bequeathed it to Sir Richard Wallace, Bart. It was left to the nation by Lady Wallace in 1878, with the Hertford House Collection. For particulars as to how it descended to Col. Paget, *see* MISS HOARE.

Miss Frances A. Hoare writes, December 26, 1898: "I can affirm that Mrs. Hoare and child, of Hertford House, hung in the house of Colonel and Mrs. Webb, at Hall Place, Harbledown, near Canterbury, where I made a pencil sketch of it in 1837, and that Mrs. Webb was her daughter and sister of Mrs. Bucknall. . . . On the death of Mrs. Webb the picture passed into the possession of the Hon. Mrs. Berkeley Paget, of Hampton Court Palace. By her will (to which her eldest son, Col. Paget, was executor) she directed that the picture should be sold and the proceeds equally divided between her two grandchildren, the Hon. Sophia O'Grady (since married to Edw. Wilmot Williams, of Herrington, Dorset), and Berkeley, eldest son of her second son, Catesby Paget.

HOARE, Miss.

Half length, canvas 36 × 27 in.

Sophia, daughter and co-heiress of Richard Hoare, of Boreham (who died May 26, 1778), grandson of Sir Richard Hoare, Lord Mayor of London in 1713; married, February 3, 1783, Hon. William Grimston, brother of James, the 3rd Viscount, born June 23, 1750, who assumed the name of Bucknall in 1797, in compliance with the will of his maternal uncle, John Askill Bucknall, and died April 25, 1814. She died March 4, 1826 (Burke says, 1836), leaving an only daughter, Sophia Askill, who married, November 22, 1804, the Hon. Berkeley Paget (brother of Henry, 1st Marquess of Anglesey), who died October 26, 1842. The Hon. Mrs. Paget died February 18, 1859. *See* BUCKNELL, *ante*, p. 122.

Seated, fronting the spectator ; nearly full face ; hands clasped in front holding a book ; white fur-lined cloak over her shoulders ; dark grey background.

Sat in October, 1782. Paid for, January 4, 1783, Miss Hoare, paid by Mr. Grimpston, £78 15s.

EXHIBITED.

Royal Academy, 1884, No. 199, by Mrs. Frederick Paget.

This picture, which was purchased at Christie's, March 26, 1859, Lot 71, by Mr. Grenfell for £378, was evidently bought by him for Mrs. Paget.

HOARE, Miss.

Sat in 1759.

Probably Ellen, sister of Richard Hoare, of Boreham ; married May 8, 1765, Robert Hazelwood.

HOARE, Master Henry.

Whole length.

Son of Sir Richard Colt Hoare, Bart., F.R.S. ; great-grandson of Sir Richard Hoare, Lord Mayor ; born September 17, 1784 ; married, February 20, 1808, Charlotte, only daughter of Sir Edward Dering, Bart. ; died September 18, 1836, in the lifetime of his father, who died in 1838.

In a white frock ; holding a spade ; a barrowful of flowers on his left, a dog on his right ; his straw hat on the ground ; landscape.

Sat in May, 1788. Paid for June, 1788, Master Hoare, £105.

A newspaper critic, October 8, 1788, says : "Master Hoare, son of Mr. Hoare, of St. James's Square, is painted digging, with his foot on a spade. But a picture we more admire is the *boy* with the *drum*."

ENGRAVED.

C. Wilkin, 1789, $9\frac{1}{2} \times 7\frac{1}{2}$ in.

S. W. Reynolds, $5\frac{3}{4} \times 4\frac{1}{4}$ in.

The picture was sold privately to the father of Asher Wertheimer, of Bond Street, in 1883, together with Gainsborough's "Hobbinol ;" he sold it to Baron S. Albert de Rothschild, of Vienna, the present owner.

✓
HOBART, Miss.

Sat in 1760.

HODGES, Sir James.

Town Clerk of the City of London ; died at Bath in 1774.

Sat in 1765. Paid for June 21, 1765, Sir James Hodges, £31 10s.

HODGES, Lady.

Sat in 1765. Paid for June 21, 1765, Lady Hodges, £31 10s.

HODGES, Mrs.

Sat in 1761.

"Mrs. Hodges, a charming example," was sold at Christie's, May 25, 1867, Lot 133 (Wiltshire, owner), for £43 1s., to Cox.

✓
HODGSON, Miss.

Probably the following lady :

"Married, March 27, 1788, at Stonehouse, near Plymouth, Mr. Edmund Squire to Miss Hodgson, daughter of William Hodgson of Clapham, Surrey."—*Gentleman's Magazine*, 1788, p. 365.

Sat in 1787. Paid for November, 1787, Miss Hodgson, £26 5s. ; June, 1788, Miss Hodgson, £26 5s.

HODGKINSON, Mr.

Had an engagement with Reynolds for January 1, 1780, but there is no record of a portrait.

HOGARTH, William.

Portrait of Hogarth, bought in at Christie's, February 16, 1810 (Josiah Boydell, owner), for £1 1s.

There is no record of Hogarth having sat to Reynolds ; but as the Boydells were well known to Reynolds, they must have had some reason for knowing it was by him.

V
HOGGETT, Mr., or HAGGETT.

Sat in February, 1765. Paid for, 1765, Mr. Haget, two pictures, £95, frame not paid.

HOLBURNE, Admiral Francis, and his Son.

Three-quarter length, canvas 50 x 40 in.

The admiral was third son of Sir James Holburne, Bart., of Menstrie, in the county of Edinburgh; born about 1704; entered the navy, and having served some time as lieutenant, was promoted to be captain of the "Dolphin" frigate, in 1748, under Hawke, for the Bay of Biscay; in 1750 was sent to St. Louis, Martinique, St. Vincent, and Tobago; in 1755 he was advanced to the rank of rear-admiral, and soon after appointed to command a squadron, ordered to America, to reinforce Admiral Boscawen; in 1756 at Brest, and in 1757 commander-in-chief of the expedition against Louisburg, but nothing came of it. On his return to England he was nominated port-admiral at Portsmouth, which he gave up in 1761. He became M.P. for Stirling Burghs, April 20, 1761, and afterwards, March 15, 1768, for Plymouth, which he continued to represent up to his death on July 15, 1771; in 1767 promoted to the rank of admiral; in 1770 a lord of the admiralty; a few months later to be rear-admiral of Great Britain, and early in 1771 was made Governor of Greenwich Hospital. The admiral married Frances, daughter of Guy Ball, of Barbadoes, widow of Edward Lascelles (who died, October 31, 1747), collector of customs at Barbadoes, father of the 1st Earl of Harewood. She died May 18, 1761, and Admiral Holburne, July 15, 1771.

Sir Francis Holburne, Bart., only son of the above, succeeded to the baronetcy upon the decease of his cousin, Captain Sir Alexander Holburne, R.N., 3rd Baronet, January 22, 1772. He married, June 12, 1786, Alicia, daughter of Thomas Brayne; died September 13, 1820.

Standing, full face, in naval uniform, and wig; his right hand on the shoulder of his son; left hand on hilt of sword; the boy is standing to his right, leaning his right arm on an anchor, holding a glove in his right hand, and wearing a cocked hat; rock to the left; background and ship at sea to the right.

Master Holburne sat in 1757 for this picture.

ENGRAVED.

G. H. Every, 1864, $5\frac{1}{8} \times 4$ in.

The picture in 1864 belonged to Sir Thomas William Holburne, Bart., of Cavendish Crescent, Bath.

V
HOLDERNESS, Robert D'Arcy, 4th Earl of.

Half length, canvas 30 × 25 in.

Robert D'Arcy, 4th Earl of Holderness, Lord-Lieutenant of the North Riding of Yorkshire in 1740; in the following year, a gentleman of His Majesty's bedchamber; in 1744, ambassador to the republic of Venice; 1749, minister plenipotentiary to the States-General of the United Provinces; in 1751 one of the principal secretaries of state; in 1752 one of the lords justices during the king's absence at Hanover; admiral and warden of the Cinque Ports. His lordship married at the Hague in November, 1742 (*Burke*), Mary, daughter of Francis Doublet, member of the States of Holland; died March 16, 1778, when the earldom became extinct.

Looking to his right; in a crimson velvet coat; right arm showing; white cravat and frill; powdered wig.

Sat in February, 1755.

ENGRAVED.

R. Cooper, 1811, $3\frac{5}{8} \times 2\frac{7}{8}$ in., from a picture in the possession of the Rev. C. Alderson.

"It was upon seeing this picture—Lord Huntingdon's—that Lord Holderness was induced to sit for his portrait, which he was afterwards pleased to make me a present of, on which occasion he employed me to go to the painter, and fix with him his lordship's time of sitting. Here our acquaintance commenced, and, as he permitted me to attend every sitting, I shall here set down the observations I made upon his manner of painting at this early time, which, to the best of my remembrance, was 1754—Cotton says 1755, but the first sitting may have been 1754. On his light-coloured canvas he had already laid a ground of white, where he meant to place the head, and which was still wet. He had nothing upon his palette but flake white, lake, and black, and, without making any previous sketch or outline, he began with much celerity to scumble these pigments together, till he had produced, in less than an hour, a likeness sufficiently intelligible, yet withal, as might be expected, cold and pallid to the last degree. At the second sitting he added, I believe, to the other three colours a little Naples yellow, but I do not remember that he used any vermilion, neither then nor at the third trial; but it is to be noted that his lordship's countenance was much heightened by scorbutic eruption. Lake alone might produce the carnation required. However this be, the portrait turned out a striking likeness, and the attitude, so far as three-quarters canvas would admit, perfectly natural and peculiar to his person, which at all times bespoke a fashioned gentleman. His drapery was crimson velvet, copied from a coat he then wore, and apparently not only painted, but glazed with lake, which has stood to this hour perfectly well, though the face, which, as well as the whole picture, was highly varnished before he sent it home, *very soon faded*, and soon after the forehead particularly cracked, almost to peeling off, which it would have done long since had not his pupil, Doughty, repaired it."—MASON, pp. 51, 53.

The picture belongs to the Earl of Chichester at Stanmer, Lewes. The granddaughter of Lord Holderness married Thomas, 2nd Earl of Chichester.

HOLDERNESS, Mary, Countess of.

Head size, canvas 25 × 20 in.

Mary, daughter of Francis Doublet, member of the States of Holland ; born 1721 ; married, at the Hague in November, 1742 (*Burke*), the 4th Earl of Holderness, then minister plenipotentiary ; she died in Hertford Street, Park Lane, October 13, 1801.

Seated, in pink dress, with a quilted body ; arms crossed in lap ; powdered hair, with two oblong curls ; white lace cap.

Sat in April, 1786.

"She was the daughter of Sieur Doublet, one of the nobles of Holland, and niece to the Gressier Fagel, and married Robert D'Arcy, Earl of Holderness, at the Hague, 1745, who was secretary of state in 1761, but resigned the seals to Lord Bute, and died March 16, 1778, by whom she had two sons who both died young, and a daughter, Amelia, married to the Marquis of Carmarthen, and divorced 1779."—*Gentleman's Magazine*, 1801, p. 966.

The picture belongs to the Earl of Chichester.

This picture, which was painted after she became a widow, was probably left to her daughter, Lady Chichester.

There is at Hornby Castle a crayon drawing which is an exact counterpart of this picture, signed J. Russell, R.A., 1790. Did Russell copy Reynolds's picture ?

HOLDITCH, Mr.

Sat in January, 1761.

HOLDITCH, Miss.

Sat in December, 1760.

HOLLAND, Henry Fox, 1st Lord Holland.

Three-quarter length, canvas 50 × 40 in.

Henry Fox, born 1705, who filled several high offices in the reign of George II., from 1735, when he was first returned to Parliament for Hendon, until the accession of George III., at which period he was a member of the Privy Council and Paymaster-General of the Forces, which he retained until 1765 ; elected member for Hendon, February 28, 1735 ; New Windsor, May 2, 1741, June 26, 1747, April 13, 1754 ; member for Dunwich, March 27, 1761. During his tenure of this office he accumulated so much wealth that he was loudly accused of appropriating the public money, and his executor was compelled to reimburse the large sum of £200,000. He was created a peer on

April 16, 1763, by the title of Baron Holland of Foxley, and shortly after retired from public life, but not before he secured for himself and for the lives of two of his sons the office of Clerk of the Pells in Ireland. His lordship strengthened his political influence by a runaway marriage, in 1744, with Lady Georgina Carolina Lennox, eldest daughter of Charles, 2nd Duke of Richmond, for whom he obtained, May 6, 1762, a peerage in her own right as Baroness Holland of Holland. His lordship died at Holland House, July 1, 1774.

Seated, in wig, with light coat and waistcoat, and dark velvet overcoat ; right hand on table, pointing to paper ; left arm resting on the arm of a damask chair studded with nails ; curtain background.

Sat in 1762 as Henry Fox, and in 1764 as Lord Holland. Paid for, 1763, Lord Holland, £50, given to Mr. Nichols (partly erased).

EXHIBITED.

British Institution, 1820, No. 46, by Lord Holland.

ENGRAVED.

S. Gimber, 1864, $5\frac{3}{8} \times 4\frac{1}{4}$ in., and by H. Robinson, 5×4 in., for "Lodge's Portraits."

"It is said that Lord Holland, when he received his portrait, could not help remarking that it had been hastily executed, and, making some demur about the price, asked Reynolds how long he had been painting it. The offended artist replied, 'All my life, my lord !'"—*Northcote MS. in the Plymouth Library.*

The picture belongs to the Earl of Ilchester at Holland House.

HOLLAND, Henry, 1st Lord.

Three-quarter length, canvas 50 × 40 in.

Full face, seated ; blue coat, trimmed with gold lace ; red waistcoat, also trimmed with gold lace ; right elbow on table, holding paper in right hand ; left hand on hilt of sword ; landscape background, with view of Holland House painted three years later.

"This picture belonged to Miss Fox, sister of the 3rd Lord Holland, and is supposed to have been stolen from her house in London, when she was removing into Little Holland House. It eventually found its way into Colnaghi's shop ; and after a separation of nearly thirty years, Miss Fox was able to buy back her property."—PRINCESS MARIE LIECHTENSTEIN, *Holland House*, p. 38.

Sold at Greenwood's, April 15, 1796, Lot 44, Lord Holland, for £42 2s., to the Earl of Upper Ossory, who probably gave it to Miss Fox, who in turn may have left it to the 4th Lord Holland, her nephew, in 1845.

The picture belongs to the Earl of Ilchester at Holland House.

HOLLAND, Henry, 1st Lord.

Three-quarter length, canvas 50 × 40 in.

Seated ; in blue coat, trimmed with gold lace ; red waistcoat, also trimmed with gold lace ; left hand on hip ; no landscape in background.

Paid for, 1765, Lord Holland, for the Gallery, £50.

The picture belongs to the Earl of Ilchester at Holland House.

HOLLAND, Henry, 1st Lord.

Paid for, 1765, Lord Holland, for Mr. Selwin, £50.

HOLLAND, Henry, 1st Lord.

Paid for, July 29, 1765, Lord Holland, for Mr. Powel, £52 10s.

HOLLAND, Henry, 1st Lord.

Paid for, 1765, Lord Holland, given to Lord Hillsborough, £25. The latter part erased.

Other portraits of Lord Holland sold by auction :

				£	s.	d.	
At Greenwood's.							
April 15, 1796.	Lot 1.	A copy, three-quarter length		1	2	0	Bayley.
" "	" 17.	Half length, a copy . . .		3	13	6	Lord Ossory.
At Christie's.							
June 27, 1812.	" 44.	Bute, owner, Lord Holland, and a fruit-piece . . .		0	14	0	Fulwood.
Dec. 15, 1848.	" 196.	Same picture . . .		1	11	6	Bought in.
Feb. 17, 1849.	" 51.	. . . . .		1	10	0	Rodd.

The Rev. J. Parry mentions that there were, in 1827, portraits of Lord Holland and Lady Caroline Holland, by Sir Joshua Reynolds, at Ampthill.

HOLLAND, Stephen, 2nd Lord. *See* HON. STEPHEN FOX, *ante*, p. 336.

HOLLAND, Caroline, Lady. *See* LADY CAROLINE FOX, *ante*, p. 336.

EXHIBITED.

Grosvenor, 1884, No. 74, as Caroline, Lady Holland, by Lady Holland.

HOLLAND, Mary, Lady. See LADY MARY FOX, *ante*, p. 337.

EXHIBITED.

Guelph, 1891, No. 153, by the Earl of Ilchester.

Her character is thus described by her brother, Lord Ossory: "Lady Holland was the most amiable person that ever lived. She possessed the most perfect sweetness of manners, joined to an excellent understanding; the most elegant person, but alas! too delicate a frame. Her temper was the sweetest I was ever acquainted with, her heart the tenderest and most sincere. She was the best wife that ever lived, and in the most trying situation that can be conceived, nothing could exceed her tenderness of attention to her children."

HOME, Mr.

Sat in November, 1767.

"Died, 1768, Andrew Home, Accomptant General of Excise in Scotland."—*Gentleman's Magazine*, 1768, p. 302.

HOME, Mr. Sal.

Sat in 1787 and 1789. Paid, July, 1789, for Mr. Sal. Home, £52 10s.; May, 1790, a copy of Mr. Home for a Mr. Home, £26 5s., and under same date, Mr. Home, the original, I believe, paid for, £50 10s.

The 1789 entry is placed under G.; therefore the last does not count as a payment. Sir Joshua evidently believed it had been paid for, but could not find it under H.

Tom Taylor considered that this name might be Hume, but there is no possibility of a mistake in the ledgers; in the 1790 entry it was Hume, and it was altered into Home by Reynolds.

HONE, Miss.

Bought in at Christie's, March 23, 1868, Lot 41, by Wright (owner), for £16 16s.

HONEYCOMB, Dr., and MISS GAYER.

Sold at Christie's, July 14, 1883, Lot 81 (Rev. C. Gregory, owner), for £28 17s. 6d., to Smith.

HONYWOOD, Colonel.

Sat in February, 1757, as Colonel Honeywood. Before 1760, General Honeywood, £12 12s. (erased); 1762, General Honeywood, £12 12s.

"July 19, 1766. To appoint Lieut.-General Philip Honeywood, Esq., Governor of, and Captain of the town of Kingston-upon-Hull, in the room of General Pulteney."—*Gentleman's Magazine*, 1766, p. 343.

"February 20, 1785. In Charles Street, Berkeley Square, Philip Honeywood, Esq., of Markes Hall, Essex. A general in the army, colonel of the 4th Regiment of Horse and Governor of Kingston-upon-Hull; he was nephew of the late Sir Philip Honeywood, K.B., and represented Appleby in several parliaments. General Honeywood rose gradually to the highest rank in his profession with great reputation acquired by painful service; at the battle of Dettingen in 1743 he was desperately wounded, as he was also at the skirmish of Clifton in 1745. He married Miss Wastall, by whom he left no issue."—*Gentleman's Magazine*, 1785, p. 159.

"At Marks Hall, Essex, Mrs. Honeywood, the very respectable relict of the late General Honeywood. By his will his large estate now devolves to Filmer Honeywood, Esq., M.P. for Kent."—*Gentleman's Magazine*, 1785, p. 667.

Gainsborough also painted an equestrian portrait of General Honeywood, which the king was anxious to buy, marked in Walpole's catalogue, 1765, as "very good."

HONYWOOD, Sir John, Bart.

Three-quarter length, canvas 55 × 44 in.

Succeeded as 4th Baronet in 1781; died in 1806.

Standing, three-quarter face to left; left hand in waistcoat pocket, right caressing a large dog, head and neck only seen; dark coat and waistcoat; foliage background.

Sat in 1784. Paid for, 1786, Sir John Honeywood, £100. Exhibited in the Royal Academy, 1784, No. 138.

Morning Chronicle: "No. 138. Portrait of Mr. Honeywood, wants ease."

Morning Herald: "No. 138. The colouring of this picture is firm and even."

EXHIBITED.

Royal Academy, 1880, No. 39, by Sir C. Honeywood, Bart.

ENGRAVED.

C. A. Tomkins, 1879, $5\frac{3}{8} \times 4\frac{1}{8}$ in.

This picture has since been sold.

HONYWOOD, Frances, Lady, and Child.

Three-quarter length, canvas 55 × 44 in.

Frances, daughter of William, 2nd Viscount Courtenay; born January, 1763; married, December, 1778, John Honeywood, afterwards Sir John, the 4th Baronet.

Seated, with a child standing on her lap.

Sat in February, 1784, as Mrs. Honeywood. Paid for, 1786, Lady Honeywood and child, £150. Exhibited in the Royal Academy, 1784, No. 58.

Miss Honeywood sat in April, 1784. Tom Taylor says: "A child of six."

"Bad, in the style of Rubens."—WALPOLE.

Morning Chronicle, 1784: "That the portrait of lady and child, No. 58, is an admirable proof of the President's superior talent."

Morning Herald: "No. 58. Lady and child. There is great beauty in this performance."

The picture belongs to the Rev. the Earl of Devon at Powderham Rectory, Exeter.

HONYWOOD, Master.

Probably Filmer Honeywood, son of John Honeywood, 3rd Bart., by his second wife, Dorothy, daughter of Sir Edward Filmer, Bart.; born in 1744. He was M.P. for Kent for many years, and succeeded to the estates of General Honeywood in 1785. He died June 2, 1809.

Sat in December, 1757, as Master Honeywood. Paid for before 1760, Master Honeywood, £12 12s.

Sold at Christie's, May 30, 1840, Lot 27 (Marsland, owner), Master Honeywood, in a pink dress, for £9 9s., to Bryant.

HOOD, Admiral Samuel, Lord.

Three-quarter length.

Born 1724. After service under Rodney and Saunders, became commander of the West Indian Squadron, and received a peerage for his participation in Rodney's victory over Count de Grasse. He had previously opposed Fox for Westminster. As Commander of the Mediterranean Fleet he captured Toulon and drove the French from Corsica. Created a baronet as a reward for his achievement, May 19, 1778, and elevated to the peerage of Ireland, September 12, 1782, as Baron Hood. Created a viscount in the peerage of Great Britain, June 1, 1796, and appointed Governor of Greenwich

Hospital, 1796. He married in 1749 Susannah, daughter of Edward Lindzee of Portsmouth, and she was created Baroness Hood in her own right, March 27, 1795. She died May 25, 1806, and he died at Bath, June 27, 1816.

In naval uniform ; leaning on a rock ; hand holding a paper ; two ships engaged in the distance ; clouds and smoke ; rocks to the right.

Paid for July, 1783, Lord Hood, £105.

ENGRAVED.

J. Jones, 1785, 18 × 14 in.

H. Robinson, 1831, $5\frac{1}{4} \times 4$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{5}{8}$ in.

Sold at Christie's, July 13, 1895 (Lord Bridport, owner), as Admiral Samuel, Viscount Hood, for £546, to Agnew, and sold by them to the Corporation Art Gallery, Manchester, where it now hangs.

A portrait of Admiral Lord Hood, in uniform, half length, was sold at Christie's, June 11, 1842, Lot 72 (Miller of Liverpool, owner), for £13 13s., to Winstanley.

HOOD, Captain Alexander, afterwards Viscount Bridport, K.B.

Half length, 50 × 40 in.

Second son of the Rev. Samuel Hood, vicar of Thorncombe, Devonshire, and the younger brother of Lord Hood ; born 1727 ; entered the Navy ; captured two French vessels, 1757 ; retook the " Warwick," 1761 ; from 1761 to 1763 he served in the Mediterranean under Admiral Sir Charles Saunders, and in 1778 under Admiral Keppel ; Rear-Admiral under Lord Howe at the relief of Gibraltar, 1782. Rear-Admiral Hood was M.P. for Bridgewater from 1784 to 1790, and for Buckingham until 1796 ; K.B., 1788 ; second in command in Lord Howe's victory, June 1, 1794, and afterwards was presented with a gold chain and created Baron Bridport, Ireland ; defeated the French fleet close to L'Orient, and took three ships of the line in 1795 ; created Baron Bridport, in the peerage of Great Britain, June 13, 1796 ; died at Bath, May 3, 1814.

Standing ; full face ; naval uniform ; cocked hat in hand ; leaning on an anchor.

Sat in October, 1758, as Captain Hood. Paid for October 9, 1760, Captain Hood, £21.

EXHIBITED.

British Institution, 1866, No. 46,
National Portrait Exhibition, 1867, No. 731, } by Viscount Hood.

HOOD, Captain Alexander, afterwards Viscount Bridport, K.B.

Three-quarter length, canvas 50 × 40 in.

Standing, looking to left ; right hand on sword ; left elbow leaning on a rock ; two ships in background.

Sat in 1761 as Captain Hood. 1764, Captain Hood, no price ; August 2, 1765, Captain Hood, £21 10s.

EXHIBITED.

International, 1862, No. 26, by Greenwich Hospital.

ENGRAVED.

H. Robinson, 1831, 5 × 4 in., for " Lodge's Portraits,"	} as Alexander, Viscount Brid- port, K.B.
J. R. Jackson, 1867, 5 $\frac{1}{4}$ × 4 in.,	

Presented to Greenwich Hospital by the Viscountess Bridport in 1825.

HOOLE, John.

Born 1727 ; English scholar in the service of the East India Company ; translated Tasso's " Gerusalemme Liberata," Ariosto's " Orlando Furioso," and some pieces of Metastasio ; died 1803.

Sat in 1777.

"In 1768 Miss Frances Reynolds established herself as a lodger in the house of Dr. Hoole, the translator of Ariosto, whose portrait, prefixed to the first edition of his translation, she painted."—TOM TAYLOR, vol. i., p. 92.

HOPE, Charles, Lord.

Eldest son of John, 2nd Earl of Hopetoun ; died in the lifetime of his father, in June, 1767. His next brother, James, born in 1741, succeeded as 3rd Earl.

Sat in January, 1758, as Baron Hope.

HOPE, Henry.

Three-quarter length, canvas 50 × 40 in.

Of Amsterdam ; founder of the collection of pictures known as the Hope Collection ; born 1736.

"February 25, 1811. Died in Harley Street, Henry Hope, the most eminent merchant of his time. He descended from a branch of the noble family of the same name in Scotland, and was born at Boston in New England in 1736. At the age of thirteen he came to

England to complete his education, and in 1754 entered into the house of Gurnell, Hoare and Co. There he remained until 1760, when, making a visit to his uncles, who were great merchants in Holland, they were so pleased with his amiable manners and disposition, as well as with his talents, that they engaged him to quit the house in London and become a partner with them in Amsterdam. On the death of his uncle Adrian in 1780, the whole business of the house devolved upon him; and he managed it in so high a style of good conduct and liberality as to draw the attention and raise the admiration of all Europe. Though he constantly refused to take any office, yet he was always held in the highest consideration by the Government. He was visited by all distinguished travellers, even by crowned heads. His acquaintance was courted by all ranks of people; at the Exchange he was the chief object of attention. . . . From Holland he made occasional visits to this country, partly for health, and partly to keep up his connection with many friends and eminent persons here; and, particularly, he employed the summer of 1786 in a general tour round this island, accompanied by two of his nieces, the daughters of his sister, Mrs. Goddard, the eldest of whom married Mr. John Williams Hope, son of the Rev. Mr. Williams, of Cornwall; who, during the latter part of his residence in Holland, assisted, and now succeeds him in his important commercial concerns. The second daughter was married to John Langston, of Sanden House, Oxfordshire, and the youngest to Admiral Sir Charles Pole, Bart.

"When Holland was invaded by the French in 1794, he determined finally to quit that country and settle in England. Not long after he purchased from the Earl of Hopetoun the large house in Harley Street, where he deposited his noble collection of pictures, and resided to the day of his death. . . . He devoted himself entirely to the encouragement of the arts, of which he was a munificent patron. . . . Notwithstanding his advanced age he remained in tolerable health, always cheerful and good-humoured. . . . His remains were interred at Woodford in Essex, March 4. Property to the amount of more than a million sterling has by his death devolved to his relations, which, it is said, he has thus demised by will:

"To his three nieces, the daughters of the late Mrs. Goddard, his sister, viz., Mrs. Williams Hope, Lady Pole, and Mrs. Langston, each £110,000	£330,000
"To the three children of Mrs. W. Hope, £40,000 each	120,000
"To the four children of the other sisters ditto	160,000
"To Mr. Williams Hope his houses at Sheen and Cavendish Square, with the fine collection of pictures in each, rich furniture, etc., and all his other residuary property, together estimated at	550,000
	<hr/>
	£1,160,000."

Gentleman's Magazine, 1811, pp. 292, 293.

One uncle, "Thomas Hope of Amsterdam, died December 26th, 1780, in the seventy-fifth year of his age."—*Gentleman's Magazine*, 1780, p. 50.

Sitting; right hand holds a pen; left arm leaning on a table, over which is a rich cloth, with paper and writing materials; from a window is seen a landscape with trees to right; a curtain draped.

Sat in February, 1787, Mr. and Mrs. Hope. Paid for February, 1787, Mr. Hope, £105.

ENGRAVED.

C. H. Hodges, 1788, 11 ³/₈ × 11 ¹/₄ in., as Henry Hope of Amsterdam.
 S. W. Reynolds, 5 ¹/₈ × 4 in.



HOPE, Mrs. Williams.

Three-quarter length, canvas 50 × 40 in.

Anne, eldest daughter of William Goddard, of Woodford Hall, Essex, her mother being the sister of Henry Hope, of Amsterdam, the great capitalist, money merchant, and banker; she married John Williams, of Trevonick, Cornwall, who took the name of Hope by royal licence.

"April 8, 1782, at Woodford, Essex, John Williams Hope, of Amsterdam, to Miss Goddard, eldest daughter of John Goddard, of Woodford Hall."—*Gentleman's Magazine*, 1782, p. 205.

Seated in a garden; her right elbow resting on a pedestal on which is a large vase; hands clasped in lap; white dress with white muslin kerchief and black shawl dropped over her arms; looking to the left three-quarter face; in large white muslin mob-cap tied with black ribbon; black velvet round neck; sky background.

Sat in February, 1787, as Mr. and Mrs. Hope. Paid February, 1787, Mrs. Hope, £105. Exhibited in the Royal Academy, 1787, No. 200, as a lady, half length. A newspaper of 1787 calls it Mrs. Hope of Amsterdam.

ENGRAVED.

C. H. Hodges, 1788, $11\frac{3}{8} \times 11\frac{1}{4}$ in., as Mrs. William Hope.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in., as Mrs. Ann Hope.

HOPE, John.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Born April 7, 1739. He was the second son of the Hon. Charles Hope Vere, son of the 1st Earl of Hopetoun; married, May 29, 1762, Mary, only daughter of Elial Breton, of Norton, Northamptonshire, by whom he had three sons, the Right Hon. Charles Hope, Lieut.-General Sir John Hope, and Sir William Johnstone Hope (Annandale). Died May 21, 1785.

In profile, turned to the left; a pen in his right hand, which he holds to his breast; the left arm hangs by his side; he wears a black cloak and a white neckcloth; books lie on a table in the lower corner; crimson curtain and landscape background.

Sat in March, 1769. Paid, April 12, 1769, Mr. Hope, £36 15s.

The picture belongs to Henry Cook, at 21, Eglinton Crescent, Edinburgh, whose mother was Margaret Sophia, third daughter of General Sir John Hope. The picture came to Henry Cook from his uncle, Henry Philip Hope.

HOPE, John.

Half length, canvas 30 × 25 in.

Replica.

The Right Hon. Charles Hope left in his will what are described as pictures by Sir Joshua Reynolds, to his son, the Right Hon. John Hope,

from whom they passed to his son, Colonel William Hope, V.C., the present owner. It hangs at More House, 34, Tite Street, Chelsea.

HOPE, Mrs. John.

Half length, canvas 29½ × 24½ in.

Mary, daughter of Elial Breton, of Norton, Northamptonshire ; married, May 29, 1762, John Hope, of London ; died June 25, 1767, aged twenty-five. There is a monument to her in Poets' Corner, Westminster Abbey.

Sitting at a table ; on her head a turban, tied under her chin ; brocaded dress ; left elbow rests on a book, hand raised to her neck ; a string of pearls hangs from her finger and is looped to a pink rose on her bosom ; right hand on book ; landscape to right.

Sat in August, 1764, as Mrs. Hope. Paid for, August 8, 1764, Mrs. Hope, £31 10s. ; frame, 3 guineas, paid.

ENGRAVED.

E. Fisher, 12¾ × 10 in.

S. W. Reynolds, 3¾ × 3⅛ in.

Note by Tom Taylor to the 1764 sitting : " First wife of the great capitalist, money merchant, and banker."

The picture belongs to Henry Cook, of 21, Eglinton Crescent, Edinburgh, to whom it descended with her husband's portrait.

HOPE, Mrs. John.

Half length, canvas 30 × 25 in.

Replica.

The picture descended to Colonel William Hope, V.C., with her husband's portrait, and now hangs in the house of his son, Adrian F. Hope, at More House, 34, Tite Street, Chelsea.

HOPE, Mrs.

Sat in November, 1755, as Mrs. Hope.

HOPE, Mr.

Sat in December, 1757, as Mr. Hope.

These portraits were probably those of Mr. and Mrs. John Hope of Amsterdam.

HOPE, Lady Sophia, afterwards Countess of Haddington.

Three-quarter length, canvas 50 × 40 in.

Sophia, daughter of John, 2nd Earl of Hopetoun ; born February 2, 1759 ; married, April 30, 1779, Charles, Lord Binning, afterwards 8th Earl of Haddington, who succeeded May 19, 1794. She died March 18, 1813

Seated, with right elbow on a stone pedestal; hands clasped; white dress and white turban with brooch in centre; plaits of hair over each shoulder; landscape background; moonlight in distance to the left.

EXHIBITED.

Suffolk Street, 1834, No. 168, as Lady Sophia Hope, Lady Haddington, by the Earl of Egremont.

The picture is described in the Petworth catalogue as a "Lady in white with a turban." Sir Leonard Lyell, of Kinnordy, Forfarshire, has a very good copy of it by Phillips, and it is called "The White Lady." Mr. A. Graves, in view of the exhibit in 1834, is of opinion that this is the picture that was then called Lady Sophia Hope; he has examined carefully all the pictures at Petworth, and cannot find any other that could possibly represent her.

A copy by Thomas Phillips, R.A., was bought in at Christie's, May 9, 1846, Lot 40, as a copy of a lady from a picture at Petworth, for £22 1s.

The picture belongs to Lord Leconfield, No. 104 in the Petworth catalogue. See BINNING, *ante*, p. 85.

HOPKINS, Mr.

Sat in October, 1755, and October, 1765. Paid in full, September 27, 1766, Mr. Hopkins, £36 15s.

Memo.: "Mr. Hopkins' picture to be sent to Rev. Dr. Plumtree, Queen's College, Cambridge."

HOPKINS, Mr., Junior.

Sat in October, 1755.

HORNECK, Captain Kane William.

Sat in August, 1766, as Mr. Horneck.

EXHIBITED.

British Institution, 1861, No. 155, as Captain Kane Horneck, by Sir C. J. F. Bunbury, Bart.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{1}{4} \times 3\frac{1}{2}$ in.

HORNECK, Mrs.

Half length, canvas 30 x 25 in.

Hannah, wife of Kane William Horneck, captain Royal Engineers; died March 12, 1803.

Left hand to her face; leaning on left hand, her left elbow on a book; right hand in lap; headdress ornamented with pearls; a lawn veil

hangs from her head over her right shoulder ; a large buckle on waistbelt, and sleeves looped up with pearls.

"At General Gwyn's, in the King's Mews, Mrs. Horneck, mother of General Horneck and Mrs. Gwyn."—*Gentleman's Magazine*, 1803, p. 292.

Her son, Captain Charles Horneck, married, May 31, 1773.

"Captain Horneck, of the 3rd Regiment of Footguards, to Miss Keppel, daughter of the late Earl of Albemarle."—*Gentleman's Magazine*, 1773, p. 303.

His wife eloped with Captain Scawen, in 1774, whilst Captain and Mrs. Horneck were staying in his house.

"The Plymouth beauty and mother of the 'Jessamy Bride' and 'Little Comedy,' Goldsmith's favourites. The portrait is at Barton, Sir Charles Bunbury's. It is a very pretty picture of a very pretty woman. She wears a lawn veil, from under which her hair flows down on one side ; her arm, which supports her head, rests on a book. The likeness to her charming daughters is apparent."—TOM TAYLOR, vol. i., p. 162.

Sat in September, 1758.

ENGRAVED.

J. McArdell, 10 $\frac{7}{8}$ × 9 in., as "Plimouth Beauty."

R. Purcell, 12 $\frac{3}{8}$ × 10 in., as "Plymouth Beauty."

S. W. Reynolds, left unfinished, 4 $\frac{3}{8}$ × 3 $\frac{3}{8}$ in., published by Henry Graves and Co., Limited, 1898, as No. 18, anonymous.

The picture belongs to Sir Henry Bunbury, Bart, at Barton.

HORNECK, The Misses.

Half length, canvas 30 × 25 in.

Catherine and Mary, the beautiful Devonshire sisters. See MRS. BUNBURY, *ante*, page 126.

The elder sister in profile, standing erect, and the younger leaning against her, looking down, with her left hand on her sister's shoulder ; the picture is unfinished.

Sat in March, 1764, December, 1765, and January, 1766. Notes by Tom Taylor, "1764, Miss Horneck, Goldsmith's 'Little Comedy,' afterwards Mrs. Bunbury ;" "1765, The Miss Hornecks ;" "1766, Miss Hornecks, two in one picture."

EXHIBITED.

British Institution, 1852, No. 151, as the two Miss Hornecks, by Sir H. E. Bunbury, Bart.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 7 × 5 $\frac{1}{4}$ in.

From vol. i., p. 264, Taylor's "Life of Reynolds": "The original unfinished study of these charming sisters is at Barton. It is exquisitely refined in drawing, and delicate in pearly grey half tones. A finished replica is in Lord Normanton's gallery."

A sketch, probably of these sisters, was sold at Christie's, April 26, 1844,

Lot 547, described as two young ladies (Briggs, R.A., owner), for £13 13s., to Waters.

The picture belongs to Sir Henry Bunbury, Bart, at Barton.

HORNECK, The Misses.

Half length, canvas, 26 × 23 in.

Painted in 1766.

The picture was purchased from Sir H. Bunbury by the Earl of Northampton, and is No. 32 in the Somerley catalogue.

HORNECK, Miss Mary, afterwards Mrs. Gwyn.

Whole length, canvas 50 × 39½ in.

Mary, youngest daughter of Captain Kane Horneck and Hannah, his wife; born 1754; married, 1779, General Francis Gwyn, equerry to George III. She was Lady of the Bedchamber to Queen Charlotte, and died January 14, 1840. She was known as the "Jessamy Bride" from verses written upon her by Goldsmith, with whom the Horneck family were very friendly.

Sat in January, 1767, as Miss Horneck. Exhibited at the Royal Academy in 1775, No. 230.

A critic, 1775, says: "That of *Mrs.* Horneck is also extremely beautiful, but is hung too near the skylight, which throws such a *glare* upon it as hurts the effect of the picture; surely this might have been altered."

Another critic, 1775, says: "No. 230 is Miss Horneck sitting as if in a Turkish mosque."

EXHIBITED.

British Institution, 1823, No. 9, by Mrs. Gwyn.

"	"	1855, No. 121, by Sir Henry Edward Bunbury, Bart.	
National Portrait Exhibition, 1867, No. 561,	}	by Sir Charles James Fox	
Royal Academy, 1872, No. 15,			Bunbury, Bart.

ENGRAVED.

Richard Dunkarton, 1778, 18 × 14 in.

Charles A. Tomkins, 1866, 5¼ × 4½ in.

An impression by Dunkarton sold in Paris in May, 1898, for 1,600 francs.

The picture was sold by Sir Henry Bunbury, Bart., to William Waldorf Astor, the present owner.

"Before the body (Goldsmith's) was buried, the Jessamy Bride and her sister turned from their family sorrows and scandals to pay a last tribute of affection to the poet. She had his coffin reopened and a lock cut from his head, which Mrs. Gwyn kept till she died, nearly seventy years after."—TOM TAYLOR, vol. ii., p. 71.

"Sir Joshua's bequest: 'To Mrs. Gwyn; her own portrait, with a turban.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 636.

Hoppner also painted a portrait of Mrs. Gwyn, now in the possession of Sir Charles Tennant, Bart.

A picture was sold at Christie's, June 15, 1810, Lot 35 (Caleb Whitefoord,

owner), Miss Horneck, to Symmons, for £1 16s. Another picture was bought in at Christie's, February 26, 1880, Lot 102 (Fenton, owner), for £94 10s., described, Mrs. Gwyn in a turban and white dress trimmed with ermine.

HORTON, Mrs.

Formerly Nancy Parsons; married, in 1776, Charles, 6th Lord Maynard.

Sat in February, 1767, as Mrs. Horton (?), and January, 1769.

Note to the 1767 sitting: "This may be either Nancy Parsons or the handsome widow that married the Duke of Cumberland."—TOM TAYLOR, vol. i., p. 282.

"1769, Mrs. Horton, con copaiba senza giallo, giallo quando era finito de pingere, con lacca e giallo quasi solo, e poi glaze with ultramarine. Here successive glazings had been employed, first with yellow alone, then with lake, then yellow again, then ultramarine."

HORTON, Miss.

Paid for, January 19, 1767, Miss Horton, £26 5s.; 1767, Miss Horton, £26 5s.

HOUGHTON, Mr.

This was probably Henry Hoghton, of Hoghton Tower, co. Lancaster; born October 22, 1728; succeeded his uncle as 6th Baronet, February 23, 1768. He was for many years M.P. for Preston. Died March 9, 1795.

Sir James De Hoghton, Bart., writes, March 9, 1899: "I am sorry to say that all our family portraits were destroyed by fire in 1874 or 1875—the Pantechnicon fire."

In a grey coat.

Sold at Christie's, June 20, 1858, Lot 345 (Miss Colyear Dawkins, owner), for £5 10s., to Ripp.

HOUGHTON, Mrs.

This was probably Margaret, daughter of Edward Rigby, of Middleton. She was the second wife of Philip Hoghton, the father of the 6th Baronet of that name. She died February, 1795.

Paid for, December, 1773, by Mrs. Houghton, £52 10s.

HOUGHTON, Miss.

Probably Elizabeth, the only daughter of Henry Hoghton, by his first wife, Elizabeth Ashurst, of Hedingham Castle, Essex, who died in 1762. Her daughter married, July 15, 1783, Louis Majendie.

Sat in January, 1767.

HOWARD, The Hon. Edward.

Whole length, canvas.

Edward Howard was the only surviving son of Thomas Howard, the younger brother of Edward, 9th Duke of Norfolk, by Henrietta, daughter of Edward Blount, sister to the Duchess. He was born January 22, 1744, and died February 7, 1767.

The compilers must explain that the remark on page 693 about the son of the Earl of Effingham, applied to what was on this page before it was reprinted.

Paid for before 1760, Duke of Norfolk, for a whole length of Lord Howard, £50 8s.

He was evidently described as Lord Howard by Sir Joshua Reynolds in error.

HOWARD, General Sir George, K.B.

Half length, oval.

Colonel of the 1st Dragoon Guards, and Governor of Chelsea Hospital in 1768, and of Jersey until 1796; M.P. for Lostwithiel, March 31, 1761; Governor of Minorca, 1766; M.P. for Stamford, 1768 to 1796; Knight of the Bath, 1774; General in 1777; Field-Marshal, October 12, 1793; Privy Councillor, July 29, 1795. He married Elizabeth, daughter of Peter Beckford the elder, and widow of Thomas, 2nd Earl of Effingham; she died in 1774. He died July 16, 1796.

In uniform; breastplate appearing under the coat.

Sat in April, 1758, January, 1759, and March, 1762. Paid for, February 22, 1763, General Howard, £21.

ENGRAVED.

James Watson, 12 × 9 $\frac{7}{8}$ in., as George Howard, Esq., Lieut.-General of His Majesty's Forces, etc.

The picture has probably not got the star and ribbon of the Bath, as they are not in the first state of the engraving; they were added after 1774, together with the new title, Sir George Howard, LL.D., Knight of the Most Honourable Order of the Bath, etc.

HOWARD, Lady Caroline Isabella.

Whole length, canvas 55 $\frac{1}{2}$ × 44 in.

Daughter of Frederick, 5th Earl of Carlisle; born September 3, 1771; married, July 27, 1789, John, 1st Earl of Cawdor, and died in 1848.

When young; sitting in a landscape; cap and black mantilla; right arm extended to a vase of flowers, from which she is plucking a rose; landscape background.

Paid for, July, 1783, Lord Carlile, for Lady Caroline Howard, £73 10s.

That the portrait of Lady Caroline Howard was in the Royal Academy, 1779, No. 252, as a young lady, whole length, is confirmed by the critique of the "St. James's Chronicle," May 4, 1779:

"No. 252. A young lady; she is plucking a rose, but in what attitude we cannot conceive. She seems to be curtsying to the rose-bush, or to be deprived of the lower part of her limbs, and is a most displeasing figure."

Her name does not appear among the sitters for 1779, but the diary for 1778 is missing. She would have been seven years of age then.

EXHIBITED.

British Institution, 1824, No. 162, as Lady Cawdor,	} by the Earl of Carlisle.
when a child,	
„ „ 1851, No. 118, as Lady Caroline Howard,	
Irish Institution, Dublin, 1856, No. 20, as Lady Caroline Howard, afterwards Lady Cawdor,	

ENGRAVED.

Val Green, 1778, $16\frac{7}{8} \times 13$ in.

S. W. Reynolds, $5\frac{7}{8} \times 4\frac{3}{8}$ in.

First State by Val Green sold at Christie's, Palmerston Collection, 1890, for £60 18s.

The picture belongs to the Earl of Carlisle, at Castle Howard.

HOWE, Admiral Lord, K.G.

Called by his men, "Black Dick;" took part in the Seven Years', the American, and the Revolutionary wars, winning a great victory over the French at Ushant in 1794. He was created Viscount Howe, April 20, 1782, and Earl of Howe, August 19, 1788; K.G., 1797; married, 1758, Mary, daughter of Chiverton Hartopp, of Welby, Notts; died August 5, 1799.

Lord Fitzhardinge writes, June 24, 1898: "There is also at Berkeley Castle a large portrait of Admiral 1st Lord Howe, which I bought at the sale of the late Admiral Sir W. P. P. Wallis at Funtington, about six years ago; it is supposed to have been purchased by Sir W. Wallis at Devonport about 1856. I am told it is by Sir Joshua Reynolds in his early days."

The picture belongs to Lord Fitzhardinge.

HUDDSFORD, Rev. George, and JOHN CODRINGTON BAMFYLDE.

Three-quarter length, canvas 49 × 40 in.

The Rev. George Huddesford was the youngest son of the Rev. George Huddesford, President of Trinity College, Oxford; he was educated at Winchester School, and at New College, Oxford, where he obtained a fellowship; in 1804 he was presented to the vicarage of Loxley, Warwickshire. Mr. Huddesford was a pupil of Sir Joshua's; in 1775 he sent three portraits to the Royal Academy, but his contributions from 1786 to 1810 were chiefly fruit-pieces. He died in London, October 7, 1809, in his fifty-ninth year.

"He published 'The Elements of General Knowledge,' called at Oxford 'The Elements of General Ignorance;' and his last work, 'Emily,' procured him the name of 'Emily Kett.' The witty poems, 'Salmagundi,' were by him; also 'The Barber's Nuptials,' and many fugitive

pieces. He studied under Sir Joshua Reynolds, and had copied many of the President's pictures with some ability, having an intention of pursuing the arts; but his talent was conspicuous in compositions of fruit, in which his representations of ripe peaches and rich grapes were inimitable. Sir George Beaumont had a fine specimen of this work he frequently allowed to be copied. Mr. Huddesford's appearance was peculiar, and his supposed resemblance to a horse was the occasion of much academical wagery—the letter-box was often filled with oats, and when he wished to have his portrait taken, he was sent to the famous Stubbs, the horse painter, who, on receiving him, and expecting to hear whether his commission was to be for a filly or a colt, was much surprised to find 'Kett' pompously announce that he expected the likeness to be in full canonicals."—*Book for a Rainy Day*, by JOHN THOMAS SMITH, pp. 80, 81.

John Codrington Warwick Bamfylde, third son of Sir Richard Warwick Bamfylde, Bart.; born August 24, 1754; educated at the University of Cambridge; in 1778 published his "Sonnets," which are described by Southey as "some of the most original in our language." The acquirements and intellectual powers of Bamfylde were of a high order, and his disposition most amiable. He became insane, and died in a lunatic asylum about the year 1796.

On the spectator's left is the Rev. George Huddesford, in a Vandyke dress; the other is Mr. J. C. W. Bamfylde; they are looking at a print of the Rev. Joseph Warton, who was Master of Winchester College, published in 1777; the latter gentleman holds a violin in his hand.

Sat in 1777. Paid for, October, 1778, Mr. Huddisford, for a picture of himself and Mr. Banfield, £105.

EXHIBITED.

British Institution, 1824, No. 172, as Mr. W. Bamfylde and Mr. Utterson, owner's name not given.

ENGRAVED.

A. N. Sanders, 1866, $6\frac{1}{4} \times 4\frac{7}{8}$ in.

The picture was presented in 1866 to the National Gallery by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont.

HUDDESFORD, Mrs.

Half length.

Wife of the Rev. George Huddesford, jun., author of "Salmagundi," "Topsey-Turvey," "Bubble and Squeak," etc.

Cloak trimmed with fur; hands in a muff; the face half turned to the spectator; a black dog (head only) looking up at her.

Paid for, December 27, 1777, Mrs. Huddisfield, £20; 1778, Mrs. Huddesford, £17 7s.

Cotton says that the picture was in Mr. Yates's gallery in 1855.

Sold at Christie's, February 24, 1798, Lot 12 (Huddesford, owner), as a lady with a dog, for £4, purchaser's name not given; and at Christie's, June 1, 1849, Lot 23 (Thomas Purvis, Q.C., owner), for £4 15s., to Anderson.

ENGRAVED.

H. Meyer, 1850, $10\frac{1}{8} \times 8\frac{3}{4}$ in., a private plate.

The picture belongs to F. Fleischmann.

✓
HUDSON, Mr.

Paid for, 1766, Mr. Hudson, for prints and cleaning a picture, £9 19s.; 1771, Mr. Hudson, of Yorkshire, for drapery, £10 10s.

✓
HUDSON, Mrs.

Paid for, March 8, 1776, Mrs. Hudson, for draperies, £31 10s.

These receipts for draperies occur frequently in the ledgers, and it is difficult to understand to what they refer. They cannot be for payments to pupils, as the entries in these books refer exclusively to money received, and contain no entries of money expended. Probably they are extra receipts for additions to pictures.

HUGH, Mrs.

Sat in 1759.

✓
HUGHES, Admiral Sir Edward, K.B.

Sat in January, 1758.

HUGHES, Admiral Sir Edward, K.B.

Whole length.

Son of Edward Hughes, of Hartingfordbury, Herts; born 1717; Admiral, 1778; Knight of the Bath, December 9, 1778; died January 17, 1794.

"At his seat at Luxborough, full of years and honour, Sir Edward Hughes, K.B., Admiral of the Blue Squadron of His Majesty's Fleet. He had served in the Navy for more than half a century; was made a lieutenant for his services at the taking of Porto Bello under Admiral Vernon, and served as captain under Admiral Boscawen at the taking of Louisbourg, and with Sir Charles Saunders at the taking of Quebec. As an admiral he commanded in chief in the East Indies during the late war, and supported the honour of his country in several actions with an active enemy, to whom he was always inferior in number of ships. In private life the goodness of his heart led him to acts of benevolence which remain recorded in the memory of many."—*Gentleman's Magazine*, 1794, p. 181.

In uniform, with star and ribbon of the Bath ; right hand holding a staff and letter "On His Majesty's Service" ; a fort and two ships in the distance.

Sat in 1786 and 1787.

Paid for, July 30, 1786, Sir Edward Hughs, whole length and a head,	Mr. Sharp, Mr. Cuthbert, Capt. Gill,	} £577 10s.

ENGRAVED.

John Jones, 1786, 23×15 in.

Ridley, 1803, oval (in part), $3\frac{7}{8} \times 3$ in.

The picture was bequeathed by the admiral to Greenwich Hospital.

HUGHES, Admiral Sir Edward, K.B.

Sat in 1786 and 1787. Paid for, March, 1787, Sir Edward Hughes, given to the Imperial Ambassador, £52 10s.

The picture is now in the Picture Gallery at Buda Pesth ; it came from the Esterhazy family.

HUGHES, Admiral Sir Edward, K.B.

Paid for, September 1, 1785, Mr. Robins for Sir Edward Hughs' picture, £52 10s.

HUME, Mr.

Paid for, April, 1788 [Sir Abraham Hume], for a copy of Mr. Hume, £26 5s.

This payment is evidently made by Sir Abraham, as it follows the entry for the picture of his daughter, but it cannot be for his own portrait, as Sir Joshua was familiar with his title ; it might be for a copy of his father's portrait, who was only Mr. Abraham Hume when he married in 1746.

HUME, Hannah, Lady.

Hannah, youngest daughter of Sir Thomas Frederick, Bart. ; married, October 8, 1746, Abraham Hume, Commissary-General of the Forces, afterwards Sir Abraham Hume, Bart., of Wormley Bury, Herts ; he died October 10, 1772 ; she died January 23, 1771.

Paid for, October 11, 1760, Lady Hume, £42.

HUME, Sir Abraham, Bart., F.R.S.

Half length, oval, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

The son of Abraham Hume, M.P. for Steyning in 1747, and for Tregony in 1761; born February 20, 1749; entered the Navy and served against the Dutch and French; succeeded his father, Sir Abraham Hume, of Wormley Bury, Herts, October 10, 1772; he was M.P. for Petersfield in 1774, and for Hastings, 1807 and 1812; F.R.S. 1775; was eminent as a patron of art and learning; an amateur painter; one of the founders of the British Institution in 1805; acquainted with all the dilettanti of the day, and an intimate friend of Sir Joshua's; died March 24, 1838.

Looking to the left; powdered hair; white cravat; white waistcoat; crimson coat, half open.

Sat in February, 1786, and January, 1789. Pocket-book of 1783 missing. Paid for, April 10, 1783, Sir Abraham Hume, £26 5s.; February, 1784, Sir Abraham Hume, £26 5s.

Exhibited at the Royal Academy in 1783, No. 160.

Morning Herald, 1783: "Sir Abraham Hume, who himself is a disciple of the pallet, has not received from the hand of painting the most grateful return for his liberality in her cause."

Morning Chronicle: "No. 160. Sir A. Hume is one of the best portraits in the room; when the attention of the spectator can be taken away from the more important parts of the picture, the drapery will well repay his regard. Velvet was never represented with more precise individual similitude."

Another authority calls No. 160, "Mr. Strahan."

EXHIBITED.

British Institution, 1813, No. 112,	}	by Sir Abraham Hume.
" " 1833, No. 28,		
" " 1838, No. 124,	}	by Viscount Alford.
" " 1843, No. 45,		

National Portrait Exhibition, 1868, No. 893,	}	by Earl Brownlow.
Grosvenor, 1884, No. 130,		

John, 2nd Earl Brownlow, married Sophia, second daughter of Sir Abraham Hume.

ENGRAVED.

J. Jones, 1783, $13\frac{1}{2} \times 11$ in.

C. H. Hodges, 1791, $11\frac{3}{8} \times 9\frac{3}{8}$ in.

J. Lupton, 1814, $11\frac{3}{8} \times 9\frac{3}{8}$ in.

G. Stodart, $8\frac{1}{2} \times 6\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4\frac{3}{8}$ in.

W. Sharp.

Unknown, $7\frac{3}{4} \times 7$ in.

The picture belongs to Earl Brownlow at Ashridge, Berkhamstead.

Sir Joshua in his will left "to Sir Abraham Hume the choice of any of my Claude Lorraines."

HUME, Sir Abraham, Bart.

Half length, canvas 27½ × 21¾ in.

Replica.

Bequeathed to the National Gallery by Robert Vernon, No. 305 in the Catalogue.

The following portraits of Sir A. Hume have been sold at Christie's:

	Lot.		£	s.	d.	
1831, July 16.	76.	John Jackson, owner; copy by Jackson	.	7	7	o Hall.
1844, April 26.	465.	Briggs, owner; copy by Briggs	.	1	8	o Waters.
1847, April 24.	65.	Sharpe, owner; the late Sir A. Hume	.	15	4	6 Bought in.
1869, April 8.	190.	Phillips, owner; Sir A. Hume	.	22	o	o Colnaghi.

A small sketch is in the possession of Mrs. Thwaites.

HUME, Lady Amelia.

Half length, canvas 29 × 23 in.

Amelia, daughter of John Egerton, Bishop of Durham; married, April 25, 1774, Sir Abraham Hume, Bart. On June 22, 1808, the King was graciously pleased to ordain and declare that . . . Dame Amelia Hume, wife of Sir Abraham Hume, Bart., only sister of the Earl of Bridgewater, shall enjoy the title and precedence as if her father, John, late Lord Bishop of Durham, had survived his cousin, Francis, late Duke of Bridgewater.

Sitting; three-quarter face; spaniel in her lap; black mantilla; white fichu; hair curled.

Sat in March, 1760. 1760, Lady Hume, £42, first picture. A second picture, 1785, paid for, December, 1785, by Sir Abraham Hume, for Lady Hume, £52 10s. Exhibited in the Royal Academy, 1785, No. 23.

Morning Herald, 1785: "No. 23, 'Portrait of a Lady,' is a good likeness of Lady Hume, but, from her fine figure, she should have sat for a full length."

EXHIBITED.

British Institution, 1813, No. 113, } by Sir Abraham Hume, Bart.
 „ „ 1833, No. 32, }
 „ „ 1843, No. 46, by Viscount Alford, M.P.
 Grosvenor, 1884, No. 173, by Earl Brownlow.

ENGRAVED.

R. Edwards, 1795, 11¼ × 9⅜ in.

The picture belongs to Earl Brownlow at Ashridge, Berkhamstead.

HUME, Sir Abraham and Lady.

Two small figures.

Bought in at Christie's, July 22, 1893, Lot 61, by the owner, Nutting, for £67 4s.

HUME, Miss Amelia, afterwards Lady Farnborough.

Amelia, daughter of Sir Abraham Hume; married, May 28, 1793, the Right Hon. Sir Charles Long, G.C.B., P.C., F.R.S., F.S.A., of Bromley Hill Place, co. Kent, who held several important public offices, and was raised to the peerage as Baron Farnborough in 1826. His lordship died January 17, 1838, left no issue, and the title became extinct.

Sat as Miss Hume in 1787, 1788, and 1789. Paid for, January, 1788, Sir Abraham Hume, for Miss Hume, £52 10s.

EXHIBITED.

British Institution, 1813, No. 61, as Mrs. Long, by the Right Hon. C. Long.

British Institution, 1850, No. 89, as Lady Farnborough, by Samuel Long.

Her younger sister married, July 24, 1810, Richard, 2nd Lord Brownlow.

A copy by Rising was put up at his sale at Christie's, as Mrs. Charles Long, after Sir Joshua Reynolds, May 2, 1818, Lot 84, and bought in for £5 5s.

HUME, David.

Scottish philosopher and historian; born 1711; died August 25, 1776, at Edinburgh.

Sold at Christie's, March 19, 1859, Lot 103 (Captain Davis, owner), for £4 15s., to B. B.

As there are no records of either sittings or payments, the picture must be considered as of doubtful authenticity.

HUMPHREY, Mr.

Sat in 1767 and 1771.

HUNT, Mr.

This is probably Vere Hunt, of Curragh, co. Limerick, eldest son of the Rev. Vere Hunt and Constantia, grand-daughter of William Fitzmaurice, Lord Kerry. He was born about 1712, and his son was created a baronet in 1784. The family in 1832 assumed by letters patent the surname and arms of De Vere only.

Sat in 1757.

HUNT, Mrs.

Probably Anne, daughter of Edmund Browne, who married, May 29, 1760, Vere Hunt, as his second wife.

Sat in April, 1761, and January, 1762. Paid for, April 27, 1761, Mrs. Hunt, £10 10s.; February, 1762, Mrs. Hunt, £10 10s.

Sir Stephen Edward de Vere writes, January 15, 1899: "There are at Curragh Chase portraits of Mr. Vere Hunt and his wife, but they have no pretension to be by Sir Joshua Reynolds."

HUNT, Mrs.

Sat in April, 1761, and January, 1762. Paid for, June 21, 1761, Mrs. Hunt with a veil, £10 10s.; 1762, Mrs. Hunt with a veil, £10 10s.

HUNTER, John.

Half length, canvas 50 × 45 in.

Born 1728; died 1793. Eminent surgeon, brought up a turner; came to London, 1748; was with the expedition to Belleisle in 1761; Surgeon-Extraordinary to George III., 1776; author of several works relating to his profession; his collection was bought for the nation for £15,000.

Seated, leaning on left hand; a table with a work on comparative anatomy open beside him; pen in right hand.

Sat in 1786, 1788, and 1789. Paid for, November, 1785, John Hunter, £52 10s.; June, 1786, John Hunter, £52 10s. Exhibited in the Royal Academy, 1786, No. 223, as "Portrait of a Gentleman," half length. "September, 1786, at work on Mr. Hunter after its return from the Exhibition."

Public Advertiser, 1786: "John Hunter strikes us as one of the greatest prodigies of perfection."

Morning Herald: "No. 223, a characteristic portrait of the scientific Dr. Hunter. This performance has considerable merit."

Public Advertiser: "Hunter, we hope, will be engraved."

"Both are very full half lengths—Joshua Sharpe's and John Hunter's. The lawyer's a calm, bland, sagacious face, the figure set in its square chair, with one hand resting on the thigh, the other supported by the table, as if collectedly listening to the statement of a case in consultation; the anatomist's, with the head raised, and abstracted eyes, as if following out some train of thought, closely linked and reaching far, till it can be fixed by the pen held in the relaxed hand. The mood of keen, close, connecting induction has never been so perfectly personified as in this figure. It looks as if the painter had been allowed to watch Hunter at work, himself unseen. In the careless custody of the College of Surgeons, the picture, a few months ago, appeared so irretrievably ruined by darkening and cracking, that the knowledge of what it had been seemed likely to be preserved to us only by Jackson's copy—acquired from Lady Bell by the trustees of the National Portrait Gallery—and Sharpe's admirable engraving. Thanks, however, to the intelligent and reverent pains of Mr. H. Farrer, the picture has been thoroughly cleaned, repaired, and relined, and now looks as it might have looked when fresh from the painter's easel. The dress is of dark crimson velvet; the

picture is one of the most vigorous of the painter's best time. I have little doubt the whole is from his own hand down to the lower limbs of the skeleton and the anatomical preparations and drawings on the table. The story goes that, after the painter had made several ineffectual attempts of securing a pose, Hunter, fatigued, fell into a train of thought, and that Sir Joshua at once fixed him while thus absorbed in his own reflections."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 474, 475.

It seems probable that when John Hunter fell into deep thought Sir Joshua turned his canvas upside down and recommenced the picture. This is somewhat confirmed by the picture, which shows a thick cake of paint in a large patch between the legs, indicating where the first commenced head was painted out.

EXHIBITED.

British Institution, 1813, No. 38 (third catalogue), by Mrs. Hunter.

"	"	1846, No. 14,	} by the Royal College of Surgeons.
National Portrait Exhibition, 1867, No. 832,			
Royal Academy, 1873, No. 158,			

ENGRAVED.

William Sharp, 1788, $16\frac{3}{4} \times 13\frac{1}{2}$ in.

W. Sharp (head only), 1788, $5\frac{5}{8} \times 4\frac{5}{8}$ in.

J. Egan, $6 \times 4\frac{3}{4}$ in.

R. Cooper, 1814, $9 \times 7\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), 5×4 in.

W. C. Collier.

R. Page, $5 \times 3\frac{1}{2}$ in.

S. Cousins, R.A., 1831.

W. O. Geller.

A First State by Sharp sold at Christie's, Buccleuch Collection, 1887, for £15 4s. 6d.

HUNTER, Doctor William.

Three-quarter length, canvas 50 × 40 in.

Scotch physician and surgeon; founder of the Hunterian Museum in Glasgow; born 1718; died 1783.

Standing, leaning with both hands on a table; pen in hand.

Paid for, November, 1789, Dr. Hunter, for Glasgow, £105.

Public Advertiser, June 12, 1787: "The Glasgow people begin to grow impatient for the head of Dr. Hunter to be painted for them by Sir Joshua."

The picture is now the property of the Hunterian Museum, and is No. 152 in the catalogue of the University of Glasgow.

There is a replica in the possession of the Faculty of Physicians at Glasgow.



In a letter from James Connell and Sons, Glasgow, they say: "The Hunterian Museum was founded in 1812, and is located at the Glasgow University, Gilmore Hill. John Hunter was assistant to his distinguished brother, Dr. William Hunter. There is a portrait of the latter by Sir Joshua Reynolds, P.R.A., hanging in the museum. It is a half length of the three-quarter figure, standing, and painted about 1780. There is another portrait of Dr. William Hunter, aged about forty, by Robert Edge Pine, 1742, also in the museum."

HUNTER, Dr. William.

EXHIBITED.

British Institution, 1847, No. 140, by the Rev. R. F. Elwin.

"Doctor Hunter," sold at Christie's, May 2, 1865, Lot 58 (Lord Arran, owner), for £7, to Hawkins.

ENGRAVED.

Freeman (from the picture in the Hunterian Museum, Glasgow).

J. Smith, Edinburgh, for Dibdin's "Bibliographic (Northern) Tour."

HUNTER, Thomas Orby, M.P., and Lord of the Admiralty.

M.P. for Winchelsea; died October 20, 1769.

Sat in July, 1760. Paid for, 1760, Mr. and Mrs. and Miss Hunter, £100.

None of the Orby Hunter portraits have been exhibited.

HUNTER, Mrs.

Sat in April, 1758. Appears to be paid for, 1760, by Mr. Hunter. *See* previous name. This was his first wife.

HUNTER, Mrs. Orby.

Half length, canvas 30 × 25 in.

Jacomina Bellenden, daughter of Colonel Bellenden, second wife of Thomas Orby Hunter.

Sold at Christie's, June 6, 1856, Lot 540, as Mrs. Orby Hunter, very elegant (Rutley, owner), for £105, to Pennell. May 28, 1892, Lot 91, described as above (Egremont Collection, Wyndham), for £105, to Williams. Picture described as from the Goodricke Collection, 1842.

The Right Hon. James Fortescue married Henrietta, eldest daughter of T. Orby Hunter, and their second daughter, Charlotte, married Sir Harry Goodricke, Bart.

Memo.: "Mrs. Hunter's picture to be sent to Waverley Abbey, Farnham, Surrey."

✓
HUNTER, Mrs. Orby, and her Son.

Sold at Greenwood's, April 16, 1796, Lot 29, Mrs. Orby Hunter and son, for £32 11s., to Huddesford. Christie's, February 24, 1798, Lot 80 (Huddesford, owner), for £10 10s., purchaser's name not given.

✓
HUNTER, Miss Mary Henrietta Orby.

Eldest daughter of Thomas Orby Hunter. See MRS. FORTESCUE, *ante*, p. 327.

✓
HUNTER, Miss Georgiana Orby.

Second daughter of Thomas Orby Hunter.

Sat in February, 1760, and March, 1761, as Miss Hunter.

Sold in Paris, 1872, Persigny Sale, for 2,300 francs.

HUNTER, Miss B.

Daughter of Thomas Orby Hunter.

Sat in July, 1760.

HUNTER, Miss Charlotte.

Daughter of Thomas Orby Hunter.

Sat in July, 1760, as Miss Charlotte Hunter.

HUNTER, Miss Kitty, afterwards Mrs. Clarke.

This lady, the "Kitty Hunter" of Horace Walpole's letters, was a younger daughter of Thomas Orby Hunter, of Croyland Abbey, Lincolnshire, one of the Lords of the Admiralty. She was maid of honour to Queen Charlotte, and acquired considerable notoriety through her elopement with Lord Pembroke, from a masked ball at Lord Middleton's in February, 1762. By him she became the mother of Colonel Montgomery, who was shot in a duel with Captain Macnamara in 1803. She subsequently married Captain Clarke, afterwards Field-Marshal Sir Alured Clarke, G.C.B., who died in 1832.

Sat in April, 1757, and February, 1758. Paid for, 1762, Miss Hunter, £15 15s.

EXHIBITED.

Suffolk Street, 1833, No. 187, by T. Orby Hunter, as Mrs. Clarke.

British Institution, 1856, No. 160, by Robert Crawford, as Miss Hunter.

ENGRAVED.

R. B. Parkes, 1865, $4\frac{3}{4} \times 4$ in.

It is surmised that the picture was painted after the elopement, and that the mask was an allusion to the masked ball at Lord Middleton's on the day preceding the event referred to. She gave the picture to Gibbs Crawford, of Saint Hill, Sussex, from whom it passed to his grandson, Robert Crawford, of Colchester, the present owner.

"I find an entry in the pocket-book for Thursday, just a week after the elopement : 'Send Miss Hunter packed up to the Admiralty.' The picture was going home to her father, who, if he gave house-room to the picture, refused it to his daughter when the runaways were captured on their way to France. This may have been the fine picture in Mr. Crawford's possession."—TOM TAYLOR, vol. i., p. 207.

"On the 18th February, 1762, Miss Charlotte (*sic*) Hunter, daughter of Mr. Orby Hunter, M.P. for Winchelsea and a Lord of the Admiralty, a frequent sitter in 1761, had eloped with my Lord Pembroke, another of the painter's sitters and acquaintances. Miss Hunter was already in the mouth of the town, and Walpole calls her 'a miss' and speaks of her as 'Kitty Fisher.' This elopement created what Walpole calls 'an enagement.' 'In all your reading, true or false,' he asks Montagu, 'have you ever heard of a young earl, married to the most beautiful woman in the world, a Lord of the Bedchamber, a general officer, and with a great estate, quitting everything, resigning wife and world, and embarking for life in a packet boat with a miss?'"—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 206, 207.

"There is another picture of the lady, very beautiful, and the face younger than in Mr. Crawford's picture, which may have been the picture for which a Miss Hunter sat in 1758. This picture is now (December, 1861) in the possession of Beriah Bodfield."—TOM TAYLOR, vol. i., p. 208, note.

HUNTINGDON, Francis, 10th Earl of, F.R.S.

Three-quarter length, canvas $49\frac{1}{4} \times 38\frac{1}{2}$ in.

Born April 5, 1729; Master of the Horse, November, 1756, and carried the sword of state at the coronation of George III., September 22, 1761; succeeded to the earldom, October 13, 1745; died October 2, 1789, suddenly, while sitting at table in the house of his nephew, Lord Rawdon.

Standing, three-quarter face to left; wears a small wig, with black ribbons hanging down behind, blue waistcoat, black necktie, and wrist frills; ornamented coat with deep cuffs; left hand on hip, hat in right; gilt column and red curtain in background.

Sat in 1754. Paid for, July, 1754, Lord Huntingdon, £21. Frame to half length of Ld. Hunt. that was sent to Ireland, £6 6s.

ENGRAVED.

R. B. Parkes, 1874, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

The picture belonged to the Marquess of Hastings, and passed from him to his sister, the Countess of Loudoun, who owned it in 1874. It was afterwards

bought from the family by Mr. McLean, who sold it to M. Charles Sedelmeyer, of Paris, from whom it passed to M. Ed. André, of Paris, the present owner.

"The barony of Hastings was originally created by King John. The ancestor from whom he inherited it was executed by Richard III. They were descended from the Plantagenets, and the family was most unfortunate. The Duke of Gloucester was strangled at Calais; the Duke of Clarence was put to death in the Tower; the Countess of Salisbury, his daughter, was beheaded, as was also her son, Lord Montacute; Henry, Duke of Buckingham, was beheaded by Richard III.; and Robert, Earl of Essex, died on a scaffold. The founder of the Huntingdon family, William, Lord Hastings, lost his head in the Tower by order of Richard III. . . .

"The late earl was a man whose virtues would reflect honour on his ancestors, had they been, if possible, more noble than they were. . . . His remains were interred with great pomp in the family vault at Ashby-de-la-Zouche, Lord Rawdon acting as chief mourner."—*Gentleman's Magazine*, 1789, p. 961.

HUNTINGDON AND STORMONT, Lords.

Whole length.

Sat in 1753 and 1754.

"The young Lords Huntingdon and Stormont, just arrived from their travels, sat to him for two whole lengths on one canvas; and here his merit in drawing complete figures and setting them well on their legs, in the attitude most natural to them, was equally conspicuous."—TOM TAYLOR, vol. i., p. 109. *See* STORMONT.

"There are new young lords, fresh and fresh: two of them are much in vogue, Lord Huntingdon and Lord Stormont. I supped with them t'other night at Lady Caroline Petersham's. The latter is most cried up; but he is the more reserved, seems shy, and to have sense, but I should not think extreme, yet it is not fair to judge a silent man at first. The other is very lively and agreeable."—WALPOLE to MONTAGU, December 6, 1753.

The Earl of Mansfield writes, December 5, 1898, that he has not got this picture.

HURRELL, Miss Phillis, afterwards Mrs. Froude.

Half length, canvas 35½ × 27½ in.

Mother of Archdeacon Richard Hurrell Froude, who died in 1836.

Full face, seated; blue dress, quilted, with bows in front; white satin mantle trimmed with lace over her shoulders; playing a mandoline; dark high hair with no ornaments.

Sat in 1762 as Miss Hurrell. Paid for, June 9, 1762, Miss Hurrell, £15 15s.

EXHIBITED.

Royal Academy, 1876, No. 237, as Miss Phillis Hurrell (Mrs. Froude), by W. Froude.

The picture belongs to Charles J. Wertheimer.

HURRELL, Miss Margaret, afterwards Mrs. Bridge.

A portrait described as Miss Margaret Hurrell, daughter of Allen Hurrell, of Harston, Cambridgeshire, in a blue dress, married John L. Bridge, died 1778, $29\frac{1}{2} \times 24$ in., sold at Christie's, February 29, 1896, Lot 72 (owner's name not given), for £22 1s., to Osborne.

Mr. Bridge was probably of the firm of Bridge and Rundell, silversmiths to George III.

HURST, Miss.

Sold at Greenwood's, April 14, 1796, Lot 26, for £1, to Bacon.

HUSSEY, Mrs.

Sat in 1760. Paid for before 1760, Mrs. Hussy, £21.

HUTCHINSON, Right Hon. John Hely.

Three-quarter length, canvas 50×40 in.

Son of Francis Hely, of Gertrough; born 1715; educated at Trinity College, Dublin; called to the Bar, 1748; assumed the name of Hutchinson; Provost of Trinity College; Secretary of State for Ireland and Keeper of the Privy Seal; Lord of the Privy Council, and held besides several minor appointments. He was always obtaining lucrative positions for his family and friends, and his importunity was such that it was said Lord North, on his applying for some new place, observed, "If England and Ireland were given to this man, he would solicit the Isle of Man for a potato garden." He married, June 8, 1751, Christiana, daughter of Lorenzo Nickson, of Munny, co. Wicklow, and niece and heiress of Richard Hutchinson, of Knocklofty, co. Tipperary. She was created Baroness Donoughmore, October 18, 1783. He died September 5, 1794.

Seated, in scarlet robes, at a table covered with green cloth.

Paid for, May, 1779, Hely Hutchinson, Provost of Dublin, £75.

EXHIBITED.

National Portrait Exhibition, 1867, No. 768, by the Countess of Donoughmore.

ENGRAVED.

James Watson, 1778, $16 \times 12\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

G. H. Every, 1866, $5\frac{1}{8} \times 4$ in.

"In Dublin, aged seventy-nine, Right Hon. John Hely Hutchinson, M.P. for the city of Cork, Provost of Trinity College, Dublin, and LL.D., one of the most extraordinary characters, perhaps, that ever existed."—*Gentleman's Magazine*, 1794, p. 867.

The above notice contains a long account of his adventures in connection with the society of "Celibacy of Fellows."

A portrait of John Hely Hutchinson was bought in at Christie's, January 2, 1869, Lot 114, by the owner, S. Midgley, for £3.

The picture belongs to the Earl of Donoughmore.

HUTCHINSON, Right Hon. John Hely.

Head size, canvas 30 × 25 in.

A replica of the head of the previous portrait.

EXHIBITED.

Dublin, 1872, No. 161, by Trinity College, Dublin.

HUTCHINSON, Mrs., afterwards Baroness Donoughmore.

Three-quarter length, canvas 49½ × 39½ in.

Christiana, daughter of Lorenzo Nickson, of Munny, and heiress to her uncle, Richard Hutchinson, of Knocklofty; she married, June 8, 1751, John Hely, who upon his marriage assumed the additional surname of Hutchinson. She was created Baroness Donoughmore of Knocklofty, October 16, 1783, and died June 24, 1788. She was succeeded by her son, Richard, afterwards created Earl of Donoughmore.

Standing, with right arm leaning on a pedestal; white dress with dark sash; ermine-trimmed cloak held by left hand; column and green curtain in background.

Sat in November, 1766, as Mrs. Hutchinson. Paid for, October 21, 1770, Mrs. Hutchinson, £70.

EXHIBITED.

National Portrait Exhibition, 1867, No. 769, by the Countess of Donoughmore.

ENGRAVED.

G. H. Every, 1866, 5½ × 3¾ in.

The picture belongs to the Earl of Donoughmore.

The originals of the last two portraits were sold at Christie's, June 10, 1899 (Earl of Donoughmore, owner), John Hely Hutchinson, Lot 92, for £1,312, to Agnew; Mrs. Hutchinson, Lot 93, for £2,415, to Tooth.

HUTCHINSON, Richard Hely.

Three-quarter length, canvas 50 × 40 in.

Born January 29, 1756; succeeded his mother as Baron Donoughmore, June 24, 1788; was created Viscount Donoughmore on November 7, 1797, and Earl of Donoughmore, December 29, 1800. He was a Lieutenant-General in the army, and Governor of Tipperary, and one of the peers elected for life to represent the Irish peerage in the British House of Lords. He was created a peer of the empire as Viscount Hutchinson of Knocklofty, June 14, 1821. He died, unmarried, August 22, 1825.

Full face; standing in a red uniform; right hand extended; left hand holding the hilt of his sword; wearing a black stock; tree to the left.

Painted about 1778. Diary missing for that year.

The picture was sold by the Earl of Donoughmore to Charles John Wertheimer, the present owner.

HUTCHINSON, John Hely.

Three-quarter length, canvas 50 × 40 in.

Born May 15, 1757; Major of the 77th regiment of Foot, September 21, 1781; Lieutenant-Colonel of the same regiment, March 21, 1783; Major-General, August 5, 1799; Lieutenant-General and Commander-in-Chief in Egypt, in May, 1801; created a Knight of the Bath, May 28, 1801. He was M.P. for the county of Cork. On the death of Sir Ralph Abercromby at the battle of Aboukir the chief command fell to General Hutchinson. Under him the French were driven from Rosetta, and, finally, from Alexandria, on September 2, 1801. For these services Sir John Hutchinson was created Lord Hutchinson of Alexandria, December 5, 1801. He succeeded as 2nd Earl of Donoughmore, August 22, 1825. He died June 29, 1832, and was succeeded by his nephew.

In a red uniform, with a white waistcoat and black stock; pointing to the right; holding a gun in his left hand; wearing a sword and bayonet; a black busby is on a pedestal, with a vase behind; sky background.

Painted about 1778. Diary missing for that year.

The picture was sold by the Earl of Donoughmore to Charles John Wertheimer, the present owner.

HYNDFORD, John, 3rd Earl of, K.T.

Born March 15, 1701 ; Lord-Lieutenant, county of Lanark, 1739 ; Envoy Extraordinary in 1741 to the King of Prussia ; was successful in negotiating the peace between that monarch and the Queen of Hungary and Bohemia, signed at Breslau, 1742, for which he received several distinctions ; Ambassador to the court of Vienna from 1752 to 1764 ; married, first, 1732, Elizabeth, daughter of Sir Cloudesley Shovel, and widow of Robert, 1st Lord Romney, and, secondly, in 1756, Jean, daughter of Benjamin Vigor. He died July 19, 1767.

Sat in April, 1757.

Memo., 1757 : " Send home Lord Hyndford in Savil Row with a receipt."

On the death of the 6th and last Earl of Hyndford in 1817 the great family estates of Carmichael devolved on Sir John Anstruther, Bart., the heir-general of the house of Carmichael.

The picture belongs to Sir Windham Carmichael-Anstruther, Bart., at Carmichael House, Thankerton, Lanarkshire.

HYNDFORD, Jean, Countess of.

Three-quarter length, canvas 29½ × 24½ in.

Only daughter of Benjamin Vigor, of Fulham, co. Middlesex ; second wife of John, 3rd Earl of Hyndford ; married, December, 1756 ; died at Carmichael House, in Scotland, February 8, 1807, aged eighty.

Sitting ; pearl earrings, with a bow at the back of the neck ; dress trimmed with lace, and large lace sleeves ; she is holding a shuttle, on which she is winding thread from a ball in her lap.

Sat in 1757.

ENGRAVED.

J. McArdell, 1759, 10 $\frac{7}{8}$ × 8 $\frac{7}{8}$ in.

The picture belonged to Mons. Jules Porges, of Paris ; it was purchased from him in 1890 by M. Charles Sedelmeyer, who sold it to David H. King, of New York.

There is a portrait of the Countess of Hyndford in the possession of Sir Windham Carmichael-Anstruther, Bart., but it is uncertain whether it is by Sir Joshua Reynolds.



ILCHESTER, Stephen, 1st Earl of.

Half length, canvas 36 × 30 in.

Son of Sir Stephen Fox ; born about 1704 ; was M.P. for Shaftesbury, April, 1726 ; created Lord Ilchester and Baron Strangways, May 11, 1741, and Earl of Ilchester, June 5, 1756. He was constituted, June 23, 1747, one of the two Comptrollers of the Accounts of the Army, and was made a member of the Privy Council, April 22, 1763. He married, March, 1736, Elizabeth Horner, only daughter and heiress of Thomas Strangways Horner, of Mells Park, co. Somerset, and on his marriage assumed the additional surname and arms of Strangways. He died September 26, 1776.

Sat in 1762. Paid for, April 16, 1762, Lord Ilchester, £21.

The picture belongs to the Earl of Ilchester at Melbury, Dorchester.

ILCHESTER, Maria Theresa, Countess of, and Children.

Whole length, canvas 83 × 58 in.

Mary Theresa, daughter of Standish Grady, of Cappercullen, co. Limerick, Ireland ; married, August 26, 1772, Henry Thomas, 2nd Earl of Ilchester. She died June, 1790.

Elizabeth Theresa Fox Strangways, born November 16, 1773 ; married, first, April 17, 1796, William Davenport Talbot, and secondly, April 24, 1804, Captain Charles Fielding, R.N. She died 1840.

Mary Lucy Fox Strangways, born February 11, 1776 ; married, February 1, 1794, Thomas Mansel Talbot ; secondly, April 28, 1815, Sir Christopher Cole, Captain R.N., K.C.B. Died February 3, 1855.

Seated, facing the spectator ; the two children stand one on each side of her, playing across her knees with a skein of wool ; all dressed in white ; landscape seen through open window to the right.

Sat in March, 1779.

EXHIBITED.

British Institution, 1861, No. 84, National Portrait Exhibition, 1867, No. 847, Royal Academy, 1884, No. 16, Grafton, 1895, No. 139,	}	by the Marquess of Lansdowne.
--	---	-------------------------------

Bought in at Greenwood's, April 16, 1796, Lot 56, for £92 8s., by Marchi, and sold at Christie's, May 18, 1821, Lot 72 (Thomond sale), for £74 11s. (Lady Ilchester, sitting between her two children, size of life), to the Marquess of Lansdowne.

ENGRAVED.

G. H. Every, 1868, $7\frac{1}{8} \times 5$ in.

The picture belongs to the Marquess of Lansdowne, and is No. 54 in the Lansdowne catalogue. *See also* STRANGWAYS.

Lady Louisa Fox Strangways, the fifth daughter of the Earl of Ilchester, married the 3rd Marquess of Lansdowne.

INCHBALD, Mrs. Elizabeth.

Head size, canvas, oval, 27 × 22 in.

Actress, dramatist, and novelist.

Elizabeth Simpson, daughter of a respectable farmer at Stanningfield, Suffolk; born 1753. She came to London at the age of sixteen to adopt the stage as a profession; married Mr. Inchbald, the actor, and performed with him in Scotland and York; after his death she joined the Covent Garden company, and retired in 1789. She wrote numerous comedies and farces, and her "Simple Story" and "Nature and Art" rank high as works of fiction. She died in 1821.

In a black dress and Vandyke cuffs, with a large white veil; leaning on her right arm, with a letter in her left hand, in a contemplative attitude.

Sold at Christie's, March 16, 1850, Lot 44 (Winstanley, owner), for £53 11s., to Lord Normanton.

The picture belongs to the Earl of Normanton, and is No. 54 in the Somerley catalogue.

INCHQUIN, Mary, Countess of, afterwards Marchioness of Thomond. *See* MISS MARY PALMER.

Supposed to have sat for "Hope nursing Love." *See* MISS MORRIS.

INGLETT, Rev. Mr.

Took the name of Fortescue. Date and initials on the picture: "J. R. 1754."

INGRAM, Mr.

Probably William Ingram, of Wakefield.

Sat in March, 1762.

Mem., 1759: "Mr. Ingram, Wakefield, to be sent to 'Swan with Two Necks,' Ladd Lane."

INGRAM, Mrs.

Sat in April, 1759.

INGRAM, Miss.

Three-quarter length, canvas 50 × 40 in.

Daughter of William Ingram, of Wakefield, co. York; born 1733; died, unmarried, 1785.

Walking towards the left on a terrace; her left hand extended and resting on a large vase, right hand on her hip; dressed in long-waisted dress fastened with pearls, with large pearl brooch; long train supported under right hand; lace and pearls in high, dark hair; veil hanging over both shoulders; column to right; sky and flowers to left.

Sat in 1757.

EXHIBITED.

British Institution, 1863, No. 108, as "Portrait of Lady," by H. F. Ingram.

ENGRAVED.

G. H. Every, 1864, $5\frac{1}{8} \times 4$ in.

The picture belonged in 1864 to Hugh Francis Meynell Ingram, of Paulett House, Lyme, Dorsetshire.

INGRAM, Miss Isabella. See LADY BEAUCHAMP, *ante*, page 67.

INGRAM-SHEPHERD, Hon. Frances, afterwards Lady William Gordon.

Head size, canvas, oval, 24 × 18 in.

Hon. Frances Ingram-Shepherd, second daughter of Charles Ingram, 10th Lord Irvine ; married, March 6, 1781, Lord William Gordon, second son of Cosmo George, 3rd Duke of Gordon. She was the mother of the child who sat for the "Angels' Heads."

Full face ; black mantilla ; white cap.

Painted 1779 (Grosvenor Catalogue).

Sat in 1780. Paid for, December 1, 1781, Hon. Miss Ingram, Lady G. Gordon, £52 10s. This is an error, as Lord G. Gordon died unmarried ; it should have been Lady W. Gordon.

EXHIBITED.

Grosvenor, 1884, No. 35, as Lady William Gordon, by the Marquess of Hertford.

ENGRAVED.

J. R. Smith, 1780, $13\frac{3}{8} \times 11$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{7}{8}$ in.

A First State by Smith sold in the Buccleuch Collection in 1887 for £44 2s.

The picture belongs to the Marquess of Hertford.

INNES-NORCLIFFE, Sir James, Bart., afterwards 5th Duke of Roxburghe.

Half length, oval.

Sir James Innes-Norcliffe, Bart., born January 10, 1736 ; married, first, in 1769, Mary, daughter of Sir John Wray, Bart. He took the name of Norcliffe on Lady Innes inheriting the estates of her maternal ancestors by the will of Thomas Norcliffe. He married, secondly, July 28, 1807, Harriet, daughter of Benjamin Charlewood, of Windlesham. Sir James established his claim to the dukedom of Roxburghe, and became 5th Duke in 1812. His grace died July 19, 1823.

In square border, looking to left ; coat with fur collar.

1763, Sir James Innis, three payments each of £21 (erased) ; April 14, 1770, Sir James Innis, £105.

ENGRAVED.

Val Green, 1807, $14 \times 11\frac{7}{8}$ in.

INNES, Lady Mary.

Mary, daughter of Sir John Wray, Bart.; married, 1769, Sir James Innes-Norcliffe, Bart., afterwards 5th Duke of Roxburghe. She died in 1807.

Sat in November, 1767, as Miss Wray, and April, 1769, as Lady Innis.

These two pictures are not in the possession of the Duke of Roxburghe.

IRBY, The Hon. Frederick, afterwards 2nd Lord Boston.

Head size, canvas 30 × 25 in.

Born June 9, 1749; was at Eton under Dr. Foster, who was Head Master from 1765 to 1773; he married, May 15, 1775, Christiana, only daughter of Paul Methuen; he died March 23, 1825.

The picture, which was presented to Dr. Foster, is now in the Provost's Lodge, Eton College.

IREMONGER, Mr.

Probably Lascelles Iremonger.

Sat in 1758.

IREMONGER, Mrs.

Sat in 1757.

IRVINE, Charles, 10th Viscount.

Charles Ingram, 10th Viscount Irvine; chosen one of the representative peers of Scotland in 1768; married, 1756, Miss Shepherd; died at Temple Newsham, June 27, 1778, when the peerage became extinct.

Sat in 1765 and 1771 as Lord Irwin. Paid for, June 17, 1772, Lord Irwin, £36 15s.; Do. for a shepherd boy, £52 10s.

Mem., June 29, 1772: "Lord Irwin, Temple Newsham, near Leeds, Yorkshire. His Lordship's picture and the Shepherd boy to be sent."

IRVINE, Frances, Viscountess.

As a shepherdess.

Miss Shepherd, a lady of fortune, married, in 1756, Charles Ingram, 10th Viscount Irvine.

No sitting recorded for this picture.

"Lord Hertford afterwards gave it (Baretti's portrait) to Henry Richard, Lord Holland, in exchange for a portrait of Lady Irwin, Lord Hertford's grandmother."—*Holland House*, by PRINCESS LIECHTENSTEIN, vol. ii., p. 43.

A picture of Frances, Viscountess Irvine, belongs to Sir John Ramsden, Bart., at Bulstrode.

IRWIN, Colonel John, afterwards Sir John Irwin, K.B.

Colonel of the Third Regiment of Horse on the Irish establishment ; Governor of Gibraltar in 1762, when Major-General ; General, February 19, 1783 ; K.B., December 15, 1775 ; died at Brussels, 1788.

Sat in 1761. Paid for, 1761, Coll. Erwin, £10 10s. ; February 23, 1764, Coll. Erwin, £10 10s.

IRWIN, Mrs.

Half length, oval.

Wife of General, afterwards Sir John Irwin, Governor of Gibraltar ; died August 12, 1767.

Front face, leaning on her arms, which are crossed in front ; hair combed back and tied with black ribbon ; white sleeves ; nosegay in dress.

Sat in 1761. Paid for, 1761, Mrs. Erwin, £10 10s. ; February 23, 1764, Mrs. Erwin, £10 10s.

ENGRAVED.

J. Watson, $10\frac{3}{4} \times 8\frac{1}{4}$ in.

„ $6 \times 4\frac{1}{2}$ in.

S. W. Reynolds, $3\frac{7}{8} \times 3\frac{1}{4}$ in.

JACKSON, Mr.

Sat in 1757.

JACKSON, Mrs.

Sat in 1757.

JACOBS, Miss.

Kitcat, three-quarter length, canvas 36 × 27½ in.

The Blue Lady.

Sitting in a chair, face nearly profile, looking down to left ; hair turned up with pearls ; a single row of pearls as a necklace ; bouquet of flowers in her lap, left hand supporting them, right elbow on arm of chair ; wide sleeves.

Painted in 1761.

EXHIBITED.

Royal Academy, 1872, No. 50, "A lady in a blue dress,"	} by the Marquess of Hertford.
Grosvenor, 1884, No. 79, as Miss Jacobs,	

Sold at Greenwood's, April 15, 1796, Lot 14, as Miss Jacobs, Kitcat, for £12 12s., to the Marquess of Hertford.

ENGRAVED.

J. Spilsbury, 1762, 17¾ × 13¾ in.

R. Houston, 5½ × 4½ in., small octavo.

The Spilsbury print obtained the highest premium at the Society of Arts, and a First State of it, Buccleuch Collection, sold at Christie's in 1887 for £60 18s.

Her father was a medallist.

The picture was sold by the Marquess of Hertford to Charles John Wertheimer, from whom it passed to C. Whitney, of New York.

JAMES, William.

Three-quarter length, canvas 50 × 40 in.

In light coat, embroidered lapels and cuffs; lace cuffs; velvet waistcoat, embroidered; white necktie and lace frill; looking to the right; left hand leaning on a pedestal.

Supposed to be the costume of the Dunstable Hunt, but this is very doubtful. For the costume of this Hunt, *see* MARQUESS OF TAVISTOCK.

Sold at Christie's, December 6, 1884, Lot 238, "portrait of a Mr. James, described by Tom Taylor, painted 1758" (William Russell, owner), for £39 18s., to Lesser.

The picture was afterwards purchased, about 1891, for the Dresden Gallery. It is No. 798c in the Dresden Catalogue of 1896.

Memo., November, 1759: "Mr. James, white coat, bath cloth, blue lapels, blue waistcoat, embroidered button holes."

"A portrait with this dress was in the possession of William Russell, of Chesham Place."
—TOM TAYLOR, vol. i., p. 178.

JAMES, William.

Sat in 1757 and 1759. 1762, Mr. James, and for drapery to a half length, £21.

The picture belonged to C. T. C. James, The Grove, Langley, Slough.

JAMES, Mrs.

Head size, canvas 30 × 25 in.

As a Madonna.

Looking over her left shoulder; a veil over the back of her head.

Sat in June, 1759.

ENGRAVED.

T. Blackmore, 14 $\frac{5}{8}$ × 11 in.

S. W. Reynolds, 4 × 3 $\frac{1}{8}$ in.

Unknown, etching for the Grosvenor Gallery, 23 × 18 in.

The picture belonged to C. T. C. James, The Grove, Langley, Slough.

There seems to have been two pictures of this subject. The etching was made from the second picture, then in Earl Grosvenor's gallery. *See* HARTLEY, *ante*, p. 447.

The pocket-book of 1759 gives Mrs. James (as a Madonna), said to be



painted for Ed. Burke, but the picture in his sale at Christie's, June 5, 1812, Lot 77, is described "A female head," bought by Earl Grosvenor for £32 11s.; in the British Institution, 1813, No. 117, First Catalogue, Earl Grosvenor exhibits, "Mrs. Hartley as a Madonna."

JAMES, William.

The picture described at the top of page 512 was bought in at Christie's, March 6, 1863, Lot 86 (William Russell, owner), as "a gentleman in a drab coat and blue waistcoat, leaning on a pedestal, perhaps Mr. James," for £17 1s.

JAMES, Sir William, Bart., F.R.S.

Three-quarter length.

The hero of Fort Goriah; a commodore in the East India Company's navy; conqueror of Angria, the great Indian pirate; created a baronet, 1778; Fellow of the Royal Society; one of the Governors of Greenwich Hospital; one of the Elder Brethren and Deputy Master of the Trinity House; one of the directors and deputy chairman of the East India Company, 1778 and 1781; chairman, 1779; M.P. for West Looe, 1774 and 1781; died December 16, 1783.

In naval uniform; right hand on anchor, holding a scroll; left hand on his side; white cravat and frill; ruffles at his wrists.

Sat in April, 1780. Paid for, February, 1782, Sir William James, £105.

EXHIBITED.

British Institution, 1861, No. 211, by Sir Richard Levinge, Bart.

ENGRAVED.

J. R. Smith, 1783, $15\frac{3}{4} \times 12\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{1}{8} \times 2\frac{1}{2}$ in.

Ridley, small oval.

The print by Smith, dedicated to Trinity House, was described as from the picture belonging to the Corporation.

JAMES, Sir William, Bart.

Paid for, July, 1784, Lady James, for a copy of Sir William, £52 10s.

This is probably one of the two pictures described above.

JEFFRIES, Mr.

Sat in March, 1759.

*

JEKYLL, Colonel. *See* GEAKLE, *ante*, page 354.

JENKINSON, Charles, afterwards 1st Earl of Liverpool.

Three-quarter length, canvas 50 × 40 in.

Eldest son of Col. Charles Jenkinson ; born May 16, 1727 ; educated at the Charterhouse ; married, first, Amelia, daughter of William Watts, Governor of Fort William in Bengal (she died in 1770) ; secondly, in 1782, Catherine, daughter of Sir Cecil Bisshopp, Bart., relict of Sir Charles Cope, Bart., and mother of the Duchess of Dorset and the Countess of Aboyne. He died December 17, 1808. *See also* BUTE, *ante*, p. 135.

The picture at one time belonged to M. Charles Sedelmeyer, of Paris, and was sold by him to Ogden Goelet, of New York.

JENKINSON, Charles.

One of the Under Secretaries of John, 3rd Earl of Bute, whose full-length picture Sir Joshua painted, which represents the Earl in a suit of blue velvet, richly laced with gold, receiving papers from one of his Under Secretaries, Charles Jenkinson. *See* BUTE, *ante*, p. 135.

JENISON, Ralph.

Master of the Buckhounds to George III. ; M.P. for Northumberland, February 20, 1723 ; August 29, 1727 ; May 16, 1734 ; and M.P. for Newport, Isle of Wight, July 2, 1747, and April 18, 1754. The name in 1747 is spelt Jennison.

Paid before 1760, Mr. Jennison, for P. Fisher, £18 18s.

Lord Granby also gave his portrait to P. Fisher at the same time. *See* GRANBY, *ante*, p. 381.

JENYNS, Soame.

Half length.

Only son of Sir Roger Jenyns ; born 1704 ; M.P. for Cambridge from 1741 to 1780 ; supported Walpole and every other minister for the time being ; he was for a short time M.P. for Dunwich in 1754 ; author of the "Origin of Evil" and other works ; a shrewd, witty man ; died 1787.

Left elbow resting on a table, the hand up to the face ; white cravat ; lace ruffles ; books on table to his left.

Sat in 1757 as Mr. Jennings.

"Died, July 30, 1753, wife of Soame Jenyns, member for Cambridgeshire."—*Gentleman's Magazine*, 1753, p. 392.

ENGRAVED.

W. Dickinson, 1776, $12\frac{1}{8} \times 10$ in.

W. Angus, 1791, $3\frac{7}{8} \times 3\frac{1}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

Dr. Hamilton names George Jenyns as the owner of the picture. It belongs now to Lord Robartes at Lanhydrock, Cornwall.

JERMAN, Mr.

Sat in May, 1760, as Mr. Germain. Paid for before 1761, Mr. Jerman, £21. Frame paid, £3 3s.

Sold at Chancery Lane, July 24, 1895, by Morris and Co., in bankruptcy (the Rev. W. T. Kevill-Davies, owner), no price given.

JERMAN, Mrs.

Sat in May, 1760, as Mrs. Germain. Paid for before 1761, Mrs. Jerman, £21. Frame paid, £3 3s.

Sold by Morris and Co., Chancery Lane, London, July 24, 1895, in bankruptcy (the Rev. W. T. Kevill-Davies, owner), no price recorded.

"Died, November 23, 1761, Lady of Geo. German, of Soho."—*Gentleman's Magazine*, 1761, p. 539.

JERMAN, Miss Anna.

Sat in May, 1760, as Miss Anna Germain. Paid for before 1761, Miss Jerman, £21. Frame paid, £3 3s.

Sold at Christie's, July 9, 1887, Lot 145 (Davies, owner), for £168, to Agnew.

JERSEY, George, 4th Earl of. *See* LORD VILLIERS, page 1009.

JERSEY, Frances, Countess of.

Frances, only daughter and heiress of the Right Rev. Philip Twysden, D.D., Lord Bishop of Raphoe in Ireland; married, in March, 1770, George Bussey, 4th Earl of Jersey; died, July 25, 1821.

Sat in December, 1777, December, 1786, and January, 1787.

There were evidently two portraits of this lady.

A portrait of Lady Jersey, with three others, in the Lot 12, was sold in the Thomond sale, May 26, 1821, for £11 2s. 6d., to Robertson and Rutley; the lot was divided into two, fetching sums of £3 5s. and £7 17s. 6d. respectively.

The Countess of Jersey writes, December 5, 1898: "Some years ago a picture of Frances, Countess of Jersey, was sold at, I think, a sale of a son of Lady William Russell's effects, and subsequently passed into the hands of Mr. Lesser, in New Bond Street. We heard of it too late to make any effort to obtain it at the sale. It was called a Sir Joshua. As one of Lady Jersey's daughters married the old Lord William (uncle of the one whose son's things were sold) it is quite possible that this picture was one of those to which you refer."

Lady Jersey's eldest daughter, Charlotte, married, in 1789, Lord William Russell, and died in 1808.

This picture was sold by Mr. Lesser to Charles Sedelmeyer, of Paris, in 1888, from whom it passed to Maurice Kann, of Paris, who has since parted with it.

JERVIS, Captain. *See* ST. VINCENT, page 863.

JODRELL, Mrs.

Vertue, eldest daughter and co-heiress of Edward Hase, of Sall, co. Norfolk, and niece of Sir John Hase, Bart.; married, May 19, 1772, Richard Paul Jodrell, F.R.S., M.P.

Probably sat in 1774 and 1775. The pocket-books of 1774, 1775, and 1776 are missing. Paid for, June 25, 1775, Mrs. Jodderell, £18 7s. 6d.; February, 1776, Mrs. Jodrell, £18 17s. 6d. The entry of the latter is palpably *Mr.* Jodrell; but it is evidently a mistake, as the two amounts make the price of a 30 × 25 portrait. Reynolds did not paint Mr. Jodrell, but a picture by Gainsborough of him was sold at Christie's, June 30, 1888, Lot 71, for £640 10s., to Agnew.

Sold at Christie's, June 30, 1888, Lot 70 (Jodrell, owner), for £451 10s., to Samuels.

"August 15, 1774, Mrs. Joddrel. Head oil, cereta, varnisht with ovo, poi varn(isht) con Wolf (Wolf's varnish) panni cera senza olio, vermisciato con ovo, poi con Wolf. Prima (*i.e.*, first painting) umbra e biacca, poco di olio, secondo, umbra, verm: e biacca thick occasionally thinned with turpentine. (This has cracked, as might be expected.)"—TOM TAYLOR, vol. ii., p. 98.

JOHNSON, Dr. Samuel.

One of the most eminent literary characters of the last century; the son of a bookseller; born at Lichfield, 1709; educated there and at Stourbridge, and went from thence to Pembroke College, Oxford; opened an academy near Lichfield, which was unsuccessful; came to London in 1735, accompanied by his pupil, David Garrick, and soon found literary work. He published his satirical poem, "London," in 1738; "Life of Savage," 1744; "Vanity of Human Wishes," 1749, and after a labour of seven years his "Dictionary of the English Language," followed by "Rasselas," "The Idler," "Lives of the Poets," etc. In 1762 he received a pension from George III., in 1765 the

degree of LL.D. from Dublin, and M.A. from Oxford in 1755. Died 1784, and was buried in Westminster Abbey. "Johnson in appearance was in all respects massive. His exterior was unwieldy, his manners without polish, but he had a tender heart."

Sat in January, 1757, September, 1761, March, 1762, January, 1767, and March, 1772.

"Doctor Campbell, a clever and kindly, if somewhat blunder-headed Irish clergyman, whose curious little manuscript diary of his visit to London in 1775 turned up so oddly in 1854, behind an old press in the Supreme Court of New South Wales, dined with Johnson and Baretti at Thrale's on the 16th (March, 1775). The Doctor was not favourably impressed with Johnson on this their first meeting. 'Johnson is the very man Chesterfield describes—a Hottentot indeed—and though your abilities are respectable, you never can be respected yourself. He has the aspect of an idiot, without the faintest ray of sense gleaming from any feature, with the most awkward garb, and unpowdered grey wig on one side only of his head; he is for ever dancing the devil's jig, and sometimes he makes the most drivelling effort to whistle some thought in his absent paroxysms. His awkwardness at table is just what Chesterfield describes, and his roughness of manners kept pace with that. He said he looked upon Burke as the author of 'Junius,' and though he would not take him *contra mundum*, yet he would take him against any man. Baretti was of the same mind, though he mentioned a fact which told against his opinion.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., pp. 112, 113.

"It was in this year, 1763, that Madame de Boufflers paid that memorable visit to Johnson at his chambers, Middle Temple. No one who has read Beauclerc's account of it, as given by Boswell, can ever forget the scene: The purblind scholar, in his rusty-brown morning suit, old shoes by way of slippers, a little shrivelled wig sticking on the top of his head, the sleeves of his shirt and the knees of his breeches hanging loose, rolling down his staircase and rushing between the dainty figures of the English beau and the French belle to repair his oversight in not attending the lady to her coach."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 220, note 1.

"Johnson was born in an age of scepticism, when minds were all afloat in a miserable state of unrest, and their language indicating their belief that the world was like a water-mill working up the stream without a miller to guide it. His youth was one of extreme poverty; yet when a person who knew of his condition had a pair of old shoes placed in his lodging, as soon as Johnson discovered them he flung them out of the window. This incident is an expressive type of the man's conduct through life; he never would stand in another's shoes; he preferred misery when it was his own, to anything derivable from others. He was in all respects a ponderous man, strong in appetite, powerful in intellect, of Herculean frame, a great passionate giant. There is something fine and touching, too, if we well consider it, in that little, flippant, vain fellow, Boswell, attaching himself as he did to Johnson, before others had discovered anything sublime. Boswell had done it, and embraced his knees when the bosom was denied him. Boswell was a true hero-worshipper, and does not deserve the contempt we are all so ready to cast at him."—From CAROLINE FOX'S *Memoirs of Old Friends*, published by Smith, Elder, and Co., 1882, giving an account of Carlyle's lecture on men of letters.

"Among the memorable sitters of this year was Johnson. It was after Sir Joshua's return from his round of autumn visits to Blenheim and the camps, October 15, 1778, that Johnson writes in his diary to Mrs. Thrale: 'I have sat twice to Sir Joshua, and he seems to like his own performance. He has projected another, in which I am to be busy; but we can think on it at leisure.' And again, October 31: 'Sir Joshua has finished my picture and it seems to please everybody; but I shall wait to see how it pleases you.' Note.—I am in doubt which of his pictures of Johnson is the one referred to. I think it can hardly be the one painted for Malone, now in the possession of Rev. T. Roper, with the book held close to

his eyes ; that I think must be the second, 'in which I am to be busy.' It could not have been one of the several repetitions of the Thrale picture, which was itself a repetition of the one painted for Bennet Langton. There is a picture at Pembroke College, Oxford. Can this be it?"—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 223.

JOHNSON, Dr. Samuel.

Full length, canvas 25 × 18 in.

An imaginary picture of the "Infant Johnson."

An infant, life size, the two hands crossed in front ; the head bent forward, and the eyes downcast, with a solemn expression ; landscape background.

EXHIBITED.

British Institution, 1823, No. 28, as "Infancy," } by the Marquess of
Grafton, 1895, No. 155, } Lansdowne.

"No portrait, imaginary or otherwise, is less known than that which is called 'The Infant Johnson.' This work, which is a small one, is preserved in the drawing-room at Bowood. . . . Dr. Johnson, whom we have seen to be not insensitive with regard to his personal defects, need not have been annoyed by this good jest ; and, if he ever saw it, must have laughed with the rest of his friends at the spirit and humour of the little picture of himself as Reynolds imagined him to have been in childhood. There is something of the true nature of wit in the way with which the heavy brow of the adult doctor is hinted at by that of the meditative babe, who sits before us Brahmin-like and quiescent."—F. G. STEPHENS'S *English Children by Sir J. Reynolds*, 1884, p. 47.

ENGRAVED.

George Zobel, 1858.

Sold at Greenwood's, April 16, 1796, Lot 59, as "Study of a naked boy," for £50 8s., to Farrington, and by Phillips, in 1813 (Westall, owner), for £126.

It was photographed for a set of Reynolds's children by Cundall about 1875.

The picture, which belonged to John Graves, was sold by him, through Mr. Hickman, to the Marquess of Lansdowne for 100 guineas, and is No. 106 in the Lansdowne catalogue ; it hangs at Bowood.

JOHNSON, Dr. Samuel.

Three-quarter length, canvas 48½ × 39 in.

Sitting in an armchair covered with a chequered stuff, pen in right hand, table before him, left hand on a paper ; on the table an inkstand and a volume of his dictionary ; wearing a wig.

Painted in 1756. The first portrait.

Note to the 1757 sitting : "Dr. Johnson—the first portrait—with a pen in his hand ; in a chair covered with chequered stuff."—TOM TAYLOR, vol. i., p. 155.

EXHIBITED.

National Portrait Exhibition, 1867, No. 557, } by Charles Morrison.
Grosvenor, 1884, No. 97, }

ENGRAVED.

James Heath, 1791, $7\frac{3}{8} \times 5\frac{1}{4}$ in.

T. Baker, 1793, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

Robert Graves, A.R.A., $4\frac{3}{4} \times 3\frac{3}{4}$ in.

Richard Josey, 1880, $5\frac{3}{8} \times 4\frac{1}{8}$ in.

This portrait was presented to James Boswell by Sir Joshua Reynolds, and was in his possession in 1793. Bought by John Graves, a hop merchant of Southwark, at the sale of Boswell's library, June 3, 1825, for 73 guineas, and sold by him to Charles Morrison, the present owner.

JOHNSON, Dr. Samuel.

Head size, canvas 30 × 25 in.

Showing both hands, held up in front; profile to left; books in background; without his wig.

Exhibited at the Royal Academy in 1770, No. 150.

EXHIBITED.

British Institution, 1843, No. 54,

” ” 1846, No. 40,

National Portrait Exhibition, 1867, No. 564,

} by the Duke of Sutherland.

“Sir Joshua had presented the picture of Johnson exhibited in 1770, or a duplicate of it, to Johnson's step-daughter, Lucy Porter. At her house Johnson found the picture on his visit to Lichfield this year. In July, 1771, he wrote to Reynolds from Ashbourne (Tom Taylor, vol. i., p. 412):

‘Ashbourne, July 17, 1771.

‘DEAR SIR,

‘When I came to Lichfield, I found that my portrait had been much visited and much admired. Every man has a lurking wish to appear considerable in his native place, and I was pleased with the dignity conferred by such a testimony of your regard. Be pleased, therefore, to accept the thanks of, sir,

‘Your most obliged and humble servant,

‘SAM. JOHNSON.

—Compliment to Miss Reynolds.’”

Painted for Miss Lucy Porter, of Lichfield, Dr. Johnson's stepdaughter.

The picture belongs to the Duke of Sutherland, No. 238 in the Trentham catalogue.

JOHNSON, Dr. Samuel.

Head size, canvas 30 × 25 in.

Standing arguing, with his two hands half clutched, in one of his most characteristic attitudes; shows his head with no wig; a profile to left; book-case behind. The figure of Tiresias in the “Infant Hercules” picture is modelled upon this pose of Johnson's.

“1769, first olio, after *capi-vi*, with colour, but without white; 1770, the Knole portrait exhibited.”

EXHIBITED.

British Institution, 1817, No. 98, by the Duchess of Dorset.
Guelph, 1891, No. 205, by Lord Sackville.

ENGRAVED.

J. Watson, 1770, $16\frac{1}{8} \times 13$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

On the plate by S. W. Reynolds it says, "painted for Mr. Langton, now at Gunby, near Spilsby." This is probably an error, as it was a full face that belonged to Bennet Langton.

The picture belongs to Lord Sackville, at Knole.

JOHNSON, Dr. Samuel.

Half length, canvas 30 × 25 in.

Replica.

Sold at Christie's, May 18th, 1821, Lot 11 (Lady Thomond, owner), and described as Dr. Samuel Johnson, from original by Sir Joshua at Knowle, Kent; bought by Sharp for £11 2s. 6d.

"Cunningham is no doubt wrong in stating that Mr. Thrale's portrait of Dr. Johnson was bought by Richard Sharp, as the portrait in his possession was purchased at Lady Thomond's sale as from the original at Knowle."—COTTON, 1856, p. 195.

According to the Streatham Park Catalogue, May, 1816, Mr. Sharp only bought Lot 61, Sir J. Reynolds, and Lot 67, E. Burke.

The picture, which is an original and as fine as possible, was purchased by Richard Sharp at the Marchioness of Thomond's sale in 1821, and was bequeathed by him to Mrs. Drummond, from whom it passed to her daughters, Mrs. Kay and Miss Emily Drummond, the present owners; it hangs at 18, Hyde Park Gardens.

JOHNSON, Dr. Samuel.

Half length, canvas 29½ × 25 in.

In a powdered wig and brown suit, nearly full face, and showing his left hand.

The Streatham picture. Painted in 1772.

EXHIBITED.

British Institution, 1813, No. 120, by Mrs. Piozzi.

" " 1820, No. 28, by G. Watson Taylor.

" " 1833, No. 46, by Sir Robert Peel, Bart.

Sold by Squibb at Streatham for £378 to G. Watson Taylor. At Christie's, June 13, 1823, Lot 46, bought in for the owner, G. W. Taylor, for £493 10s., by Major Thwaites. Sold at Mr. Taylor's sale by Robins at Earl's Stoke for £157 10s. to Smith, for Sir Robert Peel, Bart.

ENGRAVED.

William Doughty, 1784, $15\frac{7}{8} \times 13$ in.

T. Cook, 1786, $6\frac{1}{2} \times 4\frac{7}{8}$ in.

W. Holl, 1814, 5×4 in.

G. W. Hutin, 1822, $5\frac{1}{8} \times 4$ in.

R. Graves, A.R.A., 1829, $2\frac{7}{8} \times 2$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{1}{4} \times 3$ in.

E. Finden, $4 \times 3\frac{1}{4}$ in.

A First State of Doughty's print, Buccleuch Collection, sold at Christie's in 1887 for £60 18s.

Purchased with the Peel pictures in 1871 by the National Gallery.

In a letter from Johnson to Mrs. Thrale he says : "I have twice sat to Sir Joshua, and he seems to like his own performance. He has projected another in which I am to be busy, but we can think of it at leisure." In a subsequent one he observes : "Sir Joshua has finished my picture, and it seems to please everybody, but I shall wait to see how it pleases you."

JOHNSON, Dr. Samuel.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Full face ; hands not showing ; aged ; head and shoulders somewhat stooping ; wig ; snuff-coloured suit ; red curtain at back.

The picture was painted for Johnson's schoolfellow and friend, Canon Taylor, who lived at Ashbourne, and was bought at his death by Jesse Watts Russell, of Ilam Hall, near Ashbourne. On the sale of that place the picture was removed to Biggen Hall, where it now is, the property of A. E. Watts Russell.

JOHNSON, Dr. Samuel.

Half length, canvas 29×24 in.

Nearly full face ; left hand showing ; brown coat and waistcoat ; with dark background.

EXHIBITED.

Royal Academy, 1884, No. 207, by John Murray.

Sold at Christie's, April 14, 1864, Lot 277 (Bishop of Ely, owner), to Henry Graves and Co., who disposed of it to John Murray, of Albemarle Street.

JOHNSON, Dr. Samuel.

Half length, canvas 30×25 in.

Full face ; left hand showing ; brown coat and waistcoat ; in wig ; dark background.

Sold at Messrs. Foster's, 1849, from the Reynolds sale, for £39 18s., to Farrer.

It was probably this picture that afterwards belonged to Henry Graves and Co., and was sold by them to the Earl of Rosebery, the present owner.

JOHNSON, Dr. Samuel.

Half length, canvas 30 × 25 in.

The picture belongs to Lord Burton.

JOHNSON, Dr. Samuel.

Half length to waist, canvas 12 × 10½ in.

Showing left hand ; full face ; brown reddish claret-coloured coat.

EXHIBITED.

British Institution, 1861, No. 190,
National Portrait Exhibition, 1867, No. 574, } by Wynn Ellis.

Sold at Christie's, May 6, 1876, No. 88 (W. Ellis, owner), described as a small copy, for £46 4s., to Sir W. Stirling.

Sir Walter George Stirling, Bart., writes to say that he does not possess the portrait of Dr. Johnson, neither has he any trace of what became of it.

JOHNSON, Dr. Samuel.

Half length, canvas 12 × 10 in.

Full face ; showing left hand ; brown coat ; waistcoat unbuttoned at the top.

EXHIBITED.

National Portrait Exhibition, 1867, No. 567, by McLeod of McLeod.

Sold at Christie's, July 19, 1890, Lot 121 (Hall, owner), and described as having been in the possession of Bennet Langton and lent to the National Portrait Exhibition by McLeod in 1867, for £30 9s., to Gooden.

JOHNSON, Dr. Samuel.

Head size, canvas, oval, 30½ × 25½ in.

Both hands showing, holding up a book close to his face ; wig ; red coat ; dark background.

Painted in 1775 for his friend, Edmund Malone.

EXHIBITED.

National Portrait Exhibition, 1867, No. 556, }
Royal Academy, 1883, No. 217, } by Rev. W. H. Rooper.

In the National Portrait Exhibition it is stated that it was painted in 1784, and at the Royal Academy that it was painted in 1775.

ENGRAVED.

John Hall, 1787, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

A. N. Sanders, 1865, 5×4 in.

The picture descended from Malone, together with his own portrait, to the Rev. William Henry Rooper. (The Rev. Thomas Richard Rooper, the father of the late owner, was the nephew of Lady Sunderlin (who sat to Reynolds in June, 1788), and inherited the portrait from her.) It was afterwards sold to Messrs. T. Agnew and Sons, from whom it passed to the Earl of Rosebery. It now belongs to Lord Iveagh.

"In the year 1775 Sir Joshua painted this portrait of Johnson, in which he is represented as reading and near-sighted. The expression of this peculiarity so much displeased the Doctor that he remarked, 'It is not friendly to hand down to posterity the imperfections of any man.' But Reynolds, on the contrary, says Northcote, esteemed it a circumstance in nature to be remarked as characterizing the person represented, and therefore as giving additional value to the portrait. In allusion to this picture Mrs. Thrale says, 'I observed that he would not be known to posterity by his defects only. Let Sir Joshua do his worst.' And when she adverted to Reynolds's own portrait, in which he introduced the ear-trumpet, and which he painted for Mrs. Thrale, the Doctor is said to have answered: 'He may paint himself as deaf as he pleases, but I will not be *blinking Sam.*'"—NORTHCOTE, vol. ii., pp. 3 and 4.

JOHNSON, Dr. Samuel.

Paid for, February, 1779, Mr. Beauclerc, for a copy of Mr. Garrick and Dr. Johnson, half payment, £26 15s. November, 1779, Mr. Beauclerc for Johnson and Garick, £26.

On the frame of his (Johnson's) portrait Mr. Topham Beauclerk had inscribed:

—————"At ingenium ingens
Inculto latet hoc sub corpore."

("Under that exterior, rough though it be, a giant mind lies hid.")

"After Mr. Beauclerk's death, when it became Mr. Langton's property, he made the inscription be defaced. Johnson said complacently, 'It was kind in you to take it off;' and then, after a short pause, added, 'and not unkind in him to put it on.'"—CROKER'S *Boswell's Life of Johnson*, p. 718.

The originals were in the possession of P. Massingberd, but were removed from his house by Sir Gregory Lewin for cleaning, and by some accident were sold at Sir G. Lewin's sale, May 16, 1846, Lots 50 and 51, at Christie's, where Johnson was bought by Mr. Norton for 41 guineas.

The Garrick was described as painted at the request of Bennet Langton. See *ante*, p. 349.

The present ownership of these pictures has not been traced.

JOHNSON, Dr. Samuel.

Half length, canvas 29½ × 25 in.

Similar to the National Gallery portrait.

The Bursar of Pembroke College writes, December 13, 1898: "The picture was painted for Johnson's great friend, Andrew Strahan, the Queen's Printer, and is believed to be the original of which the National Gallery portrait and others are replicas. The picture remained in the same position in the house—10, Little New Street, Gough Square—from the day it was finished until the year 1850, when it was most graciously presented to the College by Andrew Spottiswoode, Printer to the Queen. It has absolutely escaped all attempts at cleaning or restoration. There is also a portrait of Johnson, the property of the College, which hangs in the Master's House, and which has been commonly reputed to be by Reynolds. . . . It is similar in size and pose to the portrait in the Senior Common Room. It was presented to the College, in 1804, by Panton Plymley."

The picture belongs to Pembroke College, Oxford, and hangs in the Senior Common Room.

JOHNSON, Dr. Samuel.

Head size, canvas.

Leaning on a book.

ENGRAVED.

J. J. Chant, 1854, 9⁷/₈ × 8⁷/₈ in.

The picture was then in the possession of the Bishop of Ely.

Sales of other Portraits of Doctor Johnson :

	Lot.	Owner.		£	s.	d.	
1846, May 16.	58.	Christie's.	Lewin. Doctor Johnson . .	43	1	0	Newton.
1856, May 20.		Phillips.	Bannister. Doctor Johnson . .	21	10	0	
1864, April 9.	729.	Christie's.	Brett. Doctor Johnson, right hand resting on a table and holding a letter in his left . .	9	10	0	Waters.

Copies of Johnson sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1821, June 9.	125.	Davis.	A close copy . . .	15	15	0	Vernon.
1842, Feb. 5.	95.	Miss Patterson.	By Patterson . . .	1	5	0	Anthony.
1845, June 24.	881.	Rice.	By Marchi . . .	2	5	0	Fuller.
1868, Mar. 23.	34.	Rev. A. Sellet.	By Doughty . . .	5	0	0	Noseda.

JOHNSON'S (Dr.) BLACK SERVANT.

Frank Barber, Dr. Johnson's servant, the "Dear Francis" of his letters, was the lexicographer's affectionate friend. Barber was born in Jamaica, brought to England in 1750 by Colonel Bathurst, who sent him to school,

and gave him his freedom. He entered Johnson's service, and, two short intervals excepted, continued with him from 1752 till his death, attending his master in his last moments. Boswell, in his "Life of Johnson," often mentions Frank Barber. It was he who received Miss Morris, who sat for "Hope nursing Love," when she called on the Doctor, and, finding him on the point of death, heard his last words, when he turned his face to the wall, saying, "God bless you, my dear." See FRANK BARBER.

EXHIBITED.

Manchester, 1857, No. 58, as a negro (F. Barber),	} by Sir George Beaumont, Bart.
Royal Academy, 1877, No. 290, as a negro,	
Grosvenor, 1884, No. 42, as a negro, said to be	
Frank Barber,	

Sold at Greenwood's, April 15, 1796, Lot 53, "Head of a Black Man," for £18 18s., to Sir George Beaumont, Bart.

The picture belongs to Sir George Beaumont, Bart.

This picture was copied in miniature by Henry Edridge, A.R.A., head only finished, and is No. 32 in the collection of his works in the Print Room, British Museum.

JOHNSON, William.

William Johnson was the son of the Rev. Samuel Johnson, M.A., Ch. Ch., Oxford, who was vicar of Great Torrington, and grandson of Samuel Johnson, of Reading. He was born in 1720, resided at Torrington, and married (about 1747) Elizabeth Reynolds, the younger of Sir Joshua's two married sisters. He was Mayor of Torrington in 1757, 1764, and 1771. His elder son died shortly after getting a scholarship at Exeter College in 1777. His third son, William Johnson (died 1799), was for many years Clerk of the Crown in Calcutta, and to him Sir Joshua left his watch and seals.

Sat in September, 1761, March, 1762, and January, 1767, as Mr. Johnson.

JOHNSON, Colonel William.

A portrait of Colonel William Johnson was sold at Christie's, July 3, 1875, Lot 76 (Nobleman, owner), for £105, described in gorget and uniform.

JOHNSON, Mrs. William.

Head size, canvas 30 × 25 in.

Elizabeth, fourth daughter of the Rev. Samuel Reynolds, and sister to Sir Joshua; born 1719; married (about 1747) William Johnson, of Torrington; she died in 1792. Elizabeth Reynolds was a handsome and sensible woman,

but had not the same force of character which her elder sister Mary (Palmer) possessed. She lived all her married life at Torrington, and was greatly beloved.

Full face; in brown dress, with wide sleeves, ornamented with pearls round shoulders and down the front of the dress; dark lace tippet; a turban on her head; pearl necklace and earrings.

Sat in 1758 as Mrs. Johnson.

"Probably painted on her marriage."—COTTON, 1856, p. 272.

EXHIBITED.

National Portrait Exhibition, 1867, No. 553,
Royal Academy, 1883, No. 280, as Miss } by the Rev. William John-
Elizabeth Reynolds, } son.

The Rev. William Johnson was her great-grandson.

ENGRAVED.

George H. Every, 1864, $4\frac{3}{4} \times 4$ in.

The picture belonged in 1864 to the Rev. William Johnson, who died in 1884, and previously to his sister, Frances, wife of the Rev. Robert C. Kitson. On the death of the Rev. W. Johnson, his widow, who was an American, returned to the United States, and took the portrait with her. *See* MISS ELIZABETH REYNOLDS.

JOHNSON, Miss.

Sat in 1761 and 1762. Paid for March 10, 1761, Miss Johnson, £10 10s.; Ditto, £10 10s.; and before 1762, Miss Johnson, £21; Miss Johnson, £21.

These entries evidently refer to two Kitcat portraits.

JOHNSON, Miss Elizabeth.

Three-quarter length.

Elizabeth Johnson was the third daughter of Elizabeth Reynolds, the younger of Sir Joshua's two married sisters. Frances, the eldest daughter, married William Yonge (*see* YONGE, *later*), Chancellor and Archdeacon of Norwich, whose father, the Rev. Henry Yonge, lived at Torrington. Jane Johnson, the second daughter, married Philip Yonge, of Calcutta, brother of William Yonge, who married Frances. Jane died at Calcutta before she was seventeen years of age. Mary Johnson, the youngest daughter, married the Rev. Peter Wellington Furse, the 'squire of Halsdon House and Dolton, near Torrington. Elizabeth Johnson, the subject of this picture, married the Rev. William Deane, sometime Fellow of All Souls' College, Oxford, who was the 'squire of Webbery, a pretty seat to the north of Torrington; she had one son, Anthony

William Johnson Deane, of Webbery. Mrs. Elizabeth Deane was a very handsome woman, and stood to Sir Joshua for his very striking figure of "Fortitude" in the New College window. She lived a quiet country life near Torrington, and died in 1841. Her husband died in 1818.

A girl sketching ; standing, leaning against a slab ; in profile ; left hand holds a sketch-book, which is supported by her waist ; in right hand a pencil.

EXHIBITED.

British Institution, 1813, No. 38, as Girl drawing, by the Marchioness of Thomond.

British Institution, 1823, No. 32, as Girl sketching, } by Henry Rogers.

" " 1831, No. 151, as Girl drawing, }

Manchester Art Treasures, 1857, No. 56, as Girl sketching, by Miss Burdett-Coutts.

Bought in at Greenwood's, April 16, 1796, Lot 14, for £25 4s. ; sold at Christie's, May 18, 1821, Lot 66 (Lady Thomond, owner), as a female drawing, for £106 1s., to Rogers ; sold in the Rogers sale, May 2, 1856, No. 591, as a Girl sketching, at Christie's, for £367 10s., to Radcliffe, for the Baroness Burdett-Coutts.

ENGRAVED.

J. Grozer, 1794, $9\frac{5}{8} \times 8$ in., as Design.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in., as Design.

Henry Rogers was youngest brother to Samuel Rogers ; the picture seems to have passed from one to the other.

The picture belongs to the Baroness Burdett-Coutts.

JOHNSON, Miss.

Sketch.

Sold at Greenwood's, April 16, 1796, Lot 20, unfinished study of Design, to Sheldon, for £22 1s. ; this was probably bought in at Christie's, March 29, 1851, Lot 60, by Capt. Knocker (owner), as "a young lady sketching, very elegant engraved," for £4 10s. ; March 23, 1868, Lot 39, Mrs. Seymour (owner), a Girl sketching, for £22 1s. ; May 10, 1873, Lot 107, J. Heugh (owner), Girl sketching, $30\frac{1}{2} \times 24$ in., to Patriccis, for £110 15s. ; July 6, 1872, Agnew (owner), Girl sketching from nature, bought in for £152 5s.

Mr. P. L. McDermott (secretary to the Baroness Burdett-Coutts) writes, August 12, 1898 : "There is a copy, either a sketch of the picture begun by Sir Joshua, or else a copy made in the master's studio, and under his eye, in the possession of Mr. Joseph Ellis, the poet, formerly of Eccleston Square."

JOHNSTONE, Lady Charlotte.

Half length, canvas 35½ × 27½ in.

Daughter of Geo. Montagu, 1st Earl Halifax ; married Colonel Johnstone ; died 1762.

Head turned over right shoulder ; long plait of hair over the same ; dress trimmed with ermine ; pearl necklace ; two pearls as an earring ; right arm bent to hip ; sash round waist ; curtain to her right.

Sat in 1758, 1759, 1760, and 1761. The sittings of 1758, 1759, and 1760, are Lady Charlotte Johnston ; 1761, Lady Johnstone.

Sold at Greenwood's, April 15, 1796, Lot 45, as Lady Charlotte Johnson, for £10 10s., to Cribb.

ENGRAVED.

James Watson, 12½ × 9⅞ in.

C. Corbutt, 12½ × 9⅞ in.

S. W. Reynolds, 2⅓ × 2 in.

The picture was sold by Mr. Cribb to the 2nd Earl of Normanton. It now belongs to the Earl of Normanton, and is No. 21 in the Somerley catalogue.

✓ JOHNSTONE, Lady Charlotte.

Head size, canvas 25½ × 21 in.

Three-quarter face to the right ; no necklace or earrings ; white dress, with dark cloak lined with ermine ; dark background.

Painted in 1760.

Sold at Christie's, January 23, 1897, Lot 23 (Fullerton, owner), for £110 5s., to Asher Wertheimer, who sold it in 1897 to M. Charles Sedelmeyer, of Paris, the present owner.

✓ JOHNSTONE, Mrs.

Sat in 1786.

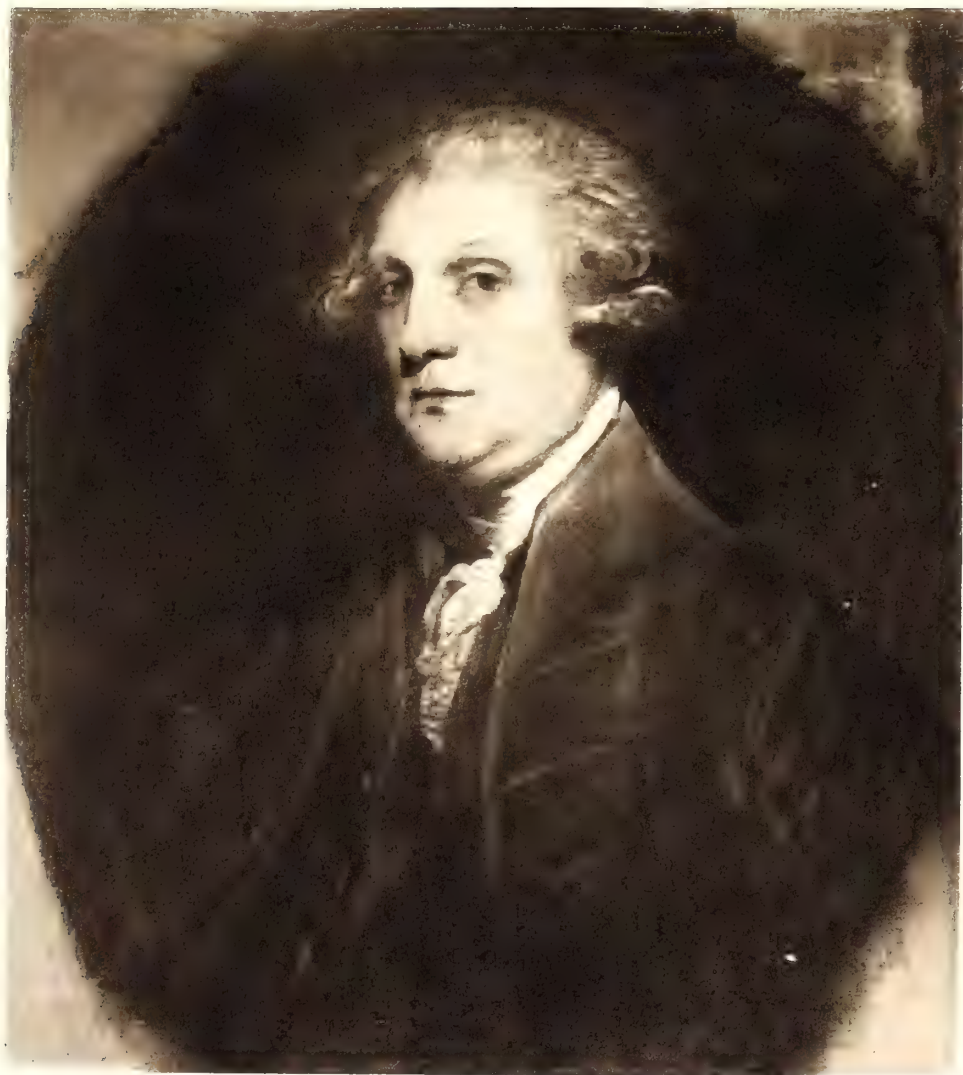
JOHNSTONE, Master.

Sat in 1786.

JONES, Sir William.

Half length, canvas 30 × 25 in.

Born September 28, 1746 ; Orientalist ; educated at Harrow and University College, Oxford ; called to the Bar, 1774 ; Judge of the Supreme Court of Judicature at Port William in 1783 ; founded the Asiatic Society



while in India ; a digest of the Hindoo and Mahometan laws was compiled under his superintendence ; translated from the Persian the life of Nader Shah into French for the King of Denmark. His commentaries on Arabic poetry were published in 1774. Among his other works are a Persian grammar, 1771 ; translations of the Sanskrit drama, 1789, and the Laws of Manu, 1794. He was tutor to George John, 2nd Earl Spencer, and was knighted about 1783. He died in Calcutta, April 27, 1794.

"I shall close this account with an extract of a letter from him some time ago now lying before me, in which he says :

" "I have ever been since my seasoning, as they call it, perfectly well, notwithstanding incessant business seven hours a day for four and five months in the year, and unremitted application during the vacation to a vast and interesting study, a complete knowledge of India, which I can only attain in the country itself, and which I mean to leave with the eighteenth century."

"Owing, however, to the ill-health of his lady, and her being obliged to leave India last year, Sir Wm. Jones was preparing to return to England when he was cut off, to the great regret of his friends and the public."—*Gentleman's Magazine*, 1795, p. 112.

White cravat ; coat with fur collar ; full face, looking to the right ; right arm leaning on a chair.

Sat in 1760, 1761, 1767, 1768, and 1769. All the sittings as Mr. Jones. Paid for, June 5, 1769, Mr. Jones, £36 15s.

EXHIBITED.

British Institution, 1846, No. 58, by Earl Spencer.

ENGRAVED.

J. Cochran, 1832, 5×4 in., for "Lodge's Portraits."

Another plate, half length, right arm resting on a table, holding a book in his hand, by J. Heath, 1779, $5\frac{1}{4} \times 4\frac{1}{2}$ in.

The picture was presented by Lady Jones to Earl Spencer the day before she died, and is No. 414 in the Althorp catalogue. There is a monument to him in St. Paul's.

✓ JONES, Sir William.

ENGRAVED.

J. Hall, 1782, $3\frac{3}{4} \times 3\frac{1}{4}$ in.

The picture belonged in 1782 to W. B. Sumner, and it was recorded that it belonged to University College, Oxford ; but Dr. James Franck Bright writes, on December 18, 1898, that he does not know of any picture of Sir William Jones by Reynolds in the College, the only portrait being Flaxman's bust.

JONES, Mrs.

Sat in 1761.

JONES, Miss.

As Melancholy.—NORTHCOTE, p. 350.

Sat in 1755 and 1765.

JONES, Miss.

Sat in 1784 and 1786.

Note to the 1784 sitting : "A model ; her address, 4, Cross Court, Bow Street, Covent Garden."

JORDAN, Mrs. Dorothea, Actress.

Maiden name, Bland ; born 1762 ; died in great distress in Paris, 1816. She appeared in Dublin at the age of fourteen, under Daly's management, in the character of Phœbe in "As You Like It ;" next in Tate Wilkinson's company in Leeds and York, where she became a favourite, and this led to her engagement at Drury Lane to play second to Mrs. Siddons ; but she preferred to be first in comedy, and accordingly made her *début* on October 18, 1785, in the "Country Girl," "Priscilla Tomboy" in 1786, "Rosalind" in 1800, "Lady Teazle" in 1812, and also in a round of characters, including Viola, Ophelia, Helena, The Romp, Hypolita in "She Would and She Would Not," etc., etc.

She was painted by Romney, half length, in the "Country Girl," a fascinating picture, engraved by Ogborne, 1788 ; also by Hoppner, and engraved by J. Jones, 1791, and by Barber, oval, and engraved by Ridley for the "Monthly Mirror," 1804.

At Christie's, a portrait of Mrs. Jordan when young, May 26, 1843, Lot 139, bought in for £5, by the owner, Sir J. Pringle ; bought in again, same rooms, June 10, 1844, by the owner, Gritten, for £4.

The dates now given do not support the authenticity of the picture bought in at Christie's, for when Mrs. Jordan arrived in London in 1785 she was twenty-three, and this would not be regarded by painters or fine art

dealers as “when young.” In Sir Joshua’s diary it is recorded that Mrs. Jordan called upon him about three the 23rd March, 1789, but whether the visit was one of courtesy or for a sitting is not mentioned.

✓ JUBB, Mr.

Sat in 1757.

A Joseph Jubb, of Greenwich, died in 1768.

✓ JUBB, Mrs.

Sat in 1757.

“October 22, 1771 : Mrs. Jubb, Lady of Robert Jubb, of York, a near relation of Dr. Herring, late Archbishop of Canterbury.”—*Gentleman’s Magazine*, 1771, p. 475.

KAUFFMAN, Angelica Maria Catherine.

Half length, canvas, oval, 29 × 24 in.

History and portrait painter; daughter of John Joseph Kauffman, portrait painter; born 1740; came to London in 1765; was elected one of the foundation members of the Royal Academy in 1769, and was a contributor up to 1797. In 1780 she married the Venetian painter, Antonio Zucchi, and settled with him at Rome, where she resided till her death in 1807.

Sitting; a string of pearls and tiara in her hair; a lock of hair falls over each shoulder; she is holding a drawing in her right hand, and a crayon pencil in her left hand; a buckle on her right shoulder; the dress trimmed with fur.

Sat in 1766, 1769, and 1777.

ENGRAVED.

F. Bartolozzi (oval), 1780, $9\frac{3}{8} \times 8$ in.

E. Morace (in part), $13\frac{3}{8} \times 10\frac{1}{8}$ in.

The picture belongs to Earl Spencer, No. 282 in the Althorp catalogue.

"The pocket-book calls up a pleasanter recollection by its frequent entries of 'Miss Angelica.' This is the pretty and graceful Angelica Kauffman, whose pictures, feeble as they are, were thought wonderful in her own time, and procured her a place in the original roll of Academicians in 1768. Her name in the pocket-book is sometimes contracted to 'Miss Angel,' and once has the suggestive addition, 'Fiori.' Had Reynolds been reminding himself to buy her flowers? She had come to London the year before, under the protection of Lady Wentworth, and had appeared as an exhibitor for the first time in 1765 among the Associate Painters at 'Mr. Moreing's great room in Maiden Lane,' with that never-failing contribution of this date, a portrait of Mr. Garrick. This year she had sent to the same exhibition a 'Shepherd and Shepherdess of Arcadia moralizing at the side of a sepulchre, while others are dancing at a distance,' a subject used originally by Guercino, and imitated from him by Sir Joshua in his picture of Mrs. Bouverie and Mrs. Crewe a few years later, of which there is a sketch in his Roman note-book. Angelica Kauffman was painted twice by Sir Joshua, and she painted his portrait.

"The picture, now at Saltram, is likely to be pronounced weak and uncharacteristic by most critics nowadays, but the poet of the 'Advertiser' sings of it:

"'When the likeness she hath done for thee,
O Reynolds, with astonishment we see,
Forced to admit, with all our pride we own
Such strength, such harmony, excelled by none,
And though unrivall'd by thyself alone.'

Meaning, I suppose, that Sir Joshua's portrait by Angelica Kauffman could be equalled only by Sir Joshua himself. The report was, that Reynolds, who had placed her on the list of Academicians, admired the woman as well as the artist. He was her steady friend, and had lately aided her in procuring the dissolution of her marriage with a swindler—the valet of Count Horne, who, arriving in London with his master's stolen wardrobe and credentials, had figured successfully for a time in the character of the count, and as such had wooed and won the fair Angelica.”—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 259, 260, and 326, note 4.

KAUFFMAN, Angelica Maria Catherine.

Whole length, canvas 84 × 62 in.

In a landscape ; holding a crayon in her right hand ; white brocaded dress ; red drapery.

EXHIBITED.

Grosvenor, 1884, No. 180, by E. Façon Watson.

KAUFFMAN, Angelica Maria Catherine.

Bust, 25½ × 22 in.

Showing right hand, in which she holds a porte-crayon ; three-quarter face to left ; low cut red dress ; landscape background ; painted, 1777.—R.A. Cat.

Sat in 1777.

EXHIBITED.

Royal Academy, 1885, No. 2, by D. Thwaites.

Mrs. Thwaites writes, December 11, 1898, that the picture was either sold to Messrs. T. Agnew and Sons, or exchanged for another picture.

A portrait of Angelica Kauffman sold at Christie's, March 3, 1832, Lot 79 (Andrews, owner), for £3 5s., to Hind ; February 16, 1850, Lot 134 (Gritten, owner), for £3 3s. Bought in at Christie's, April 27, 1860, Lot 94, portrait of Angelica Kauffman—this picture was bequeathed to the uncle of the late proprietor, Mr. John Kauffman, by the will of Angelica Kauffman, who always asserted that it was painted by Sir Joshua in her own studio—by the owner (Fairholm, Leamington), for £78 15s. ; November 30, 1890, Lot 448 (Howell, owner), for £98 14s., to Renton.

KELLY, Mr.

Sat in 1761.

“Died February 3, 1777, Hugh Kelly, counsellor at law.”—*Gentleman's Magazine*, 1777, p. 95.

KELLY, Miss.

Sat in 1761.

KEMBLE, Miss Fanny.

Half length, canvas 29 × 24½ in.

Daughter of Roger Kemble and younger sister of John Kemble and Mrs. Siddons; born 1759; became an actress, and performed at Drury Lane; married Francis Twiss, and retired from the stage; died October 1, 1822. She was the mother of Horace Twiss, M.P.

Hair dressed with a ribbon; frilled lapel; black dress; in a mountainous landscape.

ENGRAVED.

J. Jones, 1784, 13¼ × 10⅞ in.

First State, with Miss Kemble in etched letters, sold at Christie's, Buccleuch Collection, 1887, for £32 11s., Huth Collection in 1895 for £71 8s., and Bessborough Collection, 1897, for £50 8s.

The picture formerly belonged to Colonel Clifford.

KEMBLE, Miss Fanny.

Half length.

A replica of the above picture, but varied by the introduction of a spray of honeysuckle lying on the ledge behind which Miss Kemble stands.

ENGRAVED.

J. Jones.

KEMBLE, Miss Fanny.

Half length, canvas 29 × 24½ in.

To left; three-quarter face; white dress with blue sash; grey background; standing behind a plain ledge; hair more raised from the forehead; double frill to dress.

Sat in 1783. Exhibited in the Royal Academy, 1784, No. 183.

"Very good and simple."—WALPOLE.

Morning Chronicle, 1784: "No. 183. Miss Kemble wants resemblance."

Morning Herald: "No. 183. Portrait of Miss Kemble, a flattering likeness of the lady for whom it is meant, finished in Sir Joshua's best manner."

EXHIBITED.

Royal Academy, 1890, No. 49, by the Right Hon. G. C. Bentinck.

Afterwards sold to Messrs. T. Agnew and Sons, from whom it passed to Bradley Martin.

ENGRAVED.

J. Jones, 1786, $14\frac{7}{8} \times 10\frac{7}{8}$ in.

C. Smith, 15×11 in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

A proof before the name sold at Sotheby's in 1895 for £34, and a First State at Christie's in 1897, Bessborough sale, for £84.

KEMBLE, Miss Fanny.

Head size, canvas $16\frac{1}{2} \times 11\frac{1}{2}$ in.

This picture was sold at Christie's, May 11, 1896, Lot 25 (Hawkins, owner), as Miss Kemble, head, $16\frac{1}{2} \times 11\frac{1}{2}$ in., for £215 5s., to Charles John Wertheimer, who sold it to M. Charles Sedelmeyer, of Paris, in 1896, who has since parted with it to Walter Gay, of Paris, the present owner.

KENDALL FAMILY.

A series of seven portraits.

Painted in 1744.

"Six, if not seven, portraits of this period, bearing the date 1744, are in the possession of Mr. Kendal, of Pelyn, M.P. for East Cornwall. I have not seen them, but I am informed by Mr. Kendal that they are in excellent condition. They represent his great-grandfather, his great-grandmother (the latter twice over), his grandfather, and his great-uncle, and have on the back, 'Joshua Reynolds, pinxt. (Etatis suæ 21) 1744.'

"By his receipt he had £7 for the two portraits of Mrs. Kendal."—TOM TAYLOR, vol. i., p. 27, note.

Bought in at Christie's, July 14, 1883, Lot 94, Mrs. Mary Kendal (R. Gill, owner), for £3 3s.

They belonged in 1865 to Nicholas Kendall, M.P.

The Rev. J. Kendall writes from Lostwithiel, January 3, 1898, giving the size of the pictures as 36×30 in., with the following names for five of the pictures: Mrs. Mary Kendall, Master N. Kendall, Master C. Kendall, Walter Kendall, and Miss Mary Kendall.

KENNEDY, Miss Polly.

Three-quarter length, $49\frac{1}{2} \times 39$ in.

She was "one of the Phrynes of the day," and was of an Irish family.

Sitting; in a rich dress trimmed with ermine; a Persian sash and flowered underskirt; her right hand and arm raised, holding a handkerchief; pearl earrings; curtain and architectural background.

Sat in 1770 and 1771. Paid for, 1771, Sir Charles Bunbury, £70.

"September, 1770.

"DEAR SIR,

"I have finished the face very much to my own satisfaction. It has more grace and dignity than anything I have ever done, and it is the best coloured. As to the dress I should be glad it might be left undetermined till I return from my fortnight's tour. When I return I will try different dresses. The cashmere dresses are very rich and have one sort of dignity in comparison of the simplicity of the antique. The impatience I have to finish it will shorten my stay in the country, I shall set out in an hour's time.

"I am, with the greatest respect,

"Your most obliged Servant,

"J. REYNOLDS.

"Sir Charles Bunbury, Bart."

EXHIBITED.

British Institution, 1841, No. 98, as Mrs. Kennedy, by Sir H. Bunbury, Bart.

British Institution, 1861, No. 202, as Mrs. Kennedy, by Sir C. J. F. Bunbury, Bart.

Royal Academy, 1879, No. 173, by Sir Charles Bunbury, Bart.

" " 1891, No. 132, by Sir E. H. Bunbury, Bart.

ENGRAVED.

T. Watson, 1771, $17\frac{5}{8} \times 14$ in.

S. W. Reynolds, 5×4 in.

A noted beauty in her time. An interesting story is told in Leslie and Taylor's "Life of Reynolds" of her efforts to save her brothers from being hanged for murder in 1770, vol. i., pp. 394-397.

The picture was sold by Sir Henry Bunbury, Bart., to William Waldorf Astor, the present owner.

A Miss Kennedy sold at Christie's, June 15, 1838, Lot 49 (Rochard, owner), for £1, to Lord Radstock; Miss Kennedy, same rooms, May 10, 1844, Lot 77, bought in by the owner, M. Rochard, for £8 8s.

KENT, Mrs., afterwards Mary, Lady.

Whole length, 40 × 39 in.

Mary, daughter and co-heiress of Josiah Wordsworth, of Wordsworth, co. York, married Sir Charles Eggleton Kent, Bart., and died September 17, 1817.

Description in the Royal Academy Catalogue, 1893: "Seated in front on the ground; head turned to right; three-quarter face; fair hair, dressed on the top of her head with muslin and pearls, and falling in curls on her neck; yellow dress open in front, and fastened with a jewel; her right arm rests upon a rock, over which is thrown a mantle; in her left hand she holds the end of a gold sash which is round her waist; landscape background."

Sat in 1777 as Mrs. Kent, and in June, 1786, as Lady Kent. Paid for, February, 1777, Mrs. Kent, £36 15s.; May, 1779, Mrs. Kent, £36 15s.

EXHIBITED.

Royal Academy, 1893, No. 135, by Sir J. H. Thorold, Bart.

ENGRAVED.

J. Dean, 1778, $18 \times 13\frac{3}{4}$ in.

First State, sold in the Palmerston Collection at Christie's, 1890, for £14 3s. 6d.

Her daughters, Mary and Louisa, were painted by Romney. The elder married, October 1, 1811, Sir John Hayford Thorold, Bart., the grandfather of Sir John Henry Thorold, Bart., the present owner.

On the death of Sir Charles Kent the picture became the property of his sister, the late Mrs. Litchford, of Brokeby Hall, Grantham, and passed from her to her sister, Mrs. Childers, of Doncaster, who left it to Sir J. H. Thorold, Bart.

The picture is now the property of E. J. Wythes, of Copt Hall, Essex.

KEPPEL, Admiral the Hon. Augustus.

Whole length, 94 × 58 in.

Second son of William, Earl of Albemarle; born 1725; entered the service when young; accompanied Anson round the world, 1740-45; Commodore, 1752; Rear-Admiral of the Blue, 1761; Lord of the Admiralty, 1765; Admiral, 1778; fought the indecisive battle against the French at Ushant same year, when he was accused of incapacity by Sir Hugh Palliser, January 7, 1779, but acquitted February 11, 1779; M.P. for Surrey, 1780; one of the Elder Brethren of Trinity House; received the thanks of both Houses of Parliament for his services; created Viscount Keppel, April 22, 1782; twice First Lord of the Admiralty, March 30, 1782; died, unmarried, October 3, 1786.

In naval uniform; bareheaded; walking on the seashore; right arm and hand extended; left hand on his sword; a stormy sea on his left; high rocks on his right. The latter portion of the picture was an illustration of his escape from the wreck of the "Maidstone," lost in 1747 on the coast of France whilst under his command.

Painted in 1753.

EXHIBITED.

British Institution, 1832, No. 84,	} by the Earl of Albemarle.
„ „ 1852, No. 137,	
„ „ 1864, No. 161,	
Royal Academy, 1873, No. 199,	
Grosvenor, 1884, No. 181,	

ENGRAVED.

Edward Fisher, 1759, $18\frac{1}{8} \times 14$ in.

James Scott, 1863, $7\frac{1}{2} \times 4\frac{1}{2}$ in.

Anonymously (stipple), $5\frac{7}{8} \times 3\frac{1}{4}$ in.

The picture was sold by the Earl of Albemarle to Messrs. T. Agnew and Sons in 1888 ; they sold it to the Earl of Rosebery, the present owner.

"But the portrait which tended most to establish Sir Joshua's reputation was a whole length of Captain Keppel, on a sandy beach, the background a tempestuous sea. A figure so animated, so well drawn, and all its accompaniments so perfectly in unison with it, I believe never was produced before by an English pencil. His business increased rapidly upon it, and chiefly among persons of the first rank."—MASON, p. 80.

"'With this picture,' says Farrington, 'he took great pains, for it was observed at the time that, after several sittings, he defaced the work and began it again. His labours were not lost. The excellent production was so much admired that it completely established the reputation of the artist. Its dignity and spirit, its beauty of colour, and the fine general effect, occasioned equal surprise and pleasure. The public, hitherto accustomed to see only the formal tame representations which reduce all persons to the same standard, were captivated with this display of animated character, and the report of its attraction was soon widely circulated.'"—BEECHY, 1852, vol. i., p. 119.

"In the conception of the picture he availed himself of an event which had occurred before the commencement of his acquaintance with the commodore. Keppel, when but twenty-one years of age, had been appointed to the command of the 'Maidstone,' a fifty-gun ship, and in the following year was wrecked in her on the coast of France, while in the pursuit of a large French vessel. By great exertion he saved most of his crew, and on his return to England was honourably acquitted of all blame by the unanimous resolution of a court-martial that 'the loss of his Majesty's ship "Maidstone" was in no manner owing to Captain Keppel or any of his officers, but to the thickness of the weather at the time the "Maidstone" was chasing in with the *land*, and the ledge of rocks she struck upon being under water, and therefore not perceived, and trusting to the ship the "Maidstone" was chasing, which had the appearance of being a large one, and drawing as much water as the "Maidstone."'

"In the picture Keppel appears on a rocky shore, the breakers are round him, and he is stepping forward to give his orders with an energy and an expression that tell the story, though no other figure is seen. Light, spare, and active, with a quick eye of great intelligence, he looks the very beau ideal of a sailor."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 105, 106.

KEPPEL, Admiral the Hon. Augustus.

Three-quarter length, $52\frac{1}{2} \times 45$ in.

Standing, facing the spectator, with his right hand on a stick ; in a blue coat, with white and gold-laced waistcoat ; cocked hat under his left arm ; lapel of his uniform turned over on the left side and buttoned to waistcoat ; left arm bent ; hand resting on hip ; the waistcoat not embroidered ; the sea in the right distance ; rock and stormy sky to the left.

Sat in 1759.

ENGRAVED.

E. Fisher, 1760, $13\frac{1}{4} \times 11$ in.

Anonymous, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

J. Scott, 1864, $4\frac{7}{8} \times 3\frac{3}{4}$ in.

The picture belongs to the Duke of Bedford at Woburn Abbey, and is No. 257 in the Woburn catalogue.

KEPPEL, Admiral the Hon. Augustus.

Replica of the previous picture.

EXHIBITED.

British Institution, 1846, No. 51, by Lord Falmouth.

The picture belongs to Lord Falmouth, and hangs at 2, St. James's Square.

KEPPEL, Admiral the Hon. Augustus.

Sat in 1764. Paid for, August 27, 1764, Admiral Keppell, in full, £100, *for his own two pictures and the Bishop of Exeter's*; January 23, 1764 (? 1765), General Keppell, in full, £117; February 8, 1768, Admiral Keppell, given to the Bishop, 35 guineas.

The above entry is not clear; the note printed in italics comes between the payments of the admiral and the general, but from the final entry it appears that the note refers to the admiral, although from the colour of the ink it seems to have been written at the time of the entry of the general.

The Bishop of Exeter from 1762 to 1778 was the Hon. Frederick Keppel, fourth son of the 2nd Earl of Albemarle, and brother to Admiral and General Keppel; he might have had presentation portraits from both.

KEPPEL, Admiral the Hon. Augustus.

Sat in 1765. Paid for, February 23, 1770, Mr. Brett, for Admiral Keppell, £26 5s. See BRETT, *ante*, p. 113.

KEPPEL, Admiral the Hon. Augustus.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Nearly full face; head turned slightly to the right; the lips parted as if about to speak; the eyes looking out to the right; his own hair

powdered ; admiral's uniform ; dark blue coat with white lapels and braided with gold ; white vest gold-laced, and white lace cravat ; pale grey background.

EXHIBITED.

Grosvenor, 1889, No. 40, by Lord Burton.

ENGRAVED.

W. Doughty, 1779, 16 × 13 in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{7}{8}$ in.

This picture in 1835 was in the possession of Edward Wright, of Newark ; it now belongs to Lord Burton.

Letter from Reynolds to Keppel, February, 1779 : " I have taken the liberty of lending your picture to an engraver to make a print from it."

KEPPEL, Admiral the Hon. Augustus.

Half length, 49 × 39 in.

To left, in naval uniform ; blue coat and white waistcoat, both gold-laced ; lace tie and ruffles ; right hand rests on his sword ; left upon his hip ; sky and landscape background, with sea to the right.

Sat in 1779. Paid for, September, 1779, Admiral Keppel, for four half-lengths, £400.

EXHIBITED.

British Institution, 1867, No. 205, by C. B. Lee-Mainwaring.

Royal Academy, 1884, No. 50, } by the Hon. W. F. B. Massey-Main-
Guelph, 1891, No. 98, } waring.

After the admiral's trial by court-martial and acquittal at Plymouth, he presented a banknote for £1,000 to each of his counsel for their professional assistance. John Lee, known as Honest Jack Lee, returned the money, and wrote : " Will you make me a present of your picture painted by Dance, who takes excellent likenesses, that I may keep it, and my family after me." Admiral Keppel also presented Mr. Lee with his own portrait, the same size.

ENGRAVED.

James Scott, 1863, $5\frac{1}{8} \times 4\frac{1}{4}$ in.

The picture was in 1863 the property of Charles Benjamin Lee-Mainwaring, who bequeathed it to his nephew, the Hon. W. F. B. Massey-Mainwaring, M.P., the present owner.

KEPPEL, Admiral the Hon. Augustus.

Three-quarter length, canvas 49 × 39½ in.

Similar to the last.

Paid for, September, 1779, Admiral Keppel, for four half-lengths, £400.

EXHIBITED.

British Institution, 1833, No. 23, by Lady Ashburton.

National Portrait Exhibition, 1868, No. 843, by the National Portrait Gallery.

The picture was presented by Keppel to his friend John Dunning, afterwards Lord Ashburton, in acknowledgment of his legal services during the Portsmouth trial, in lieu of a banknote for £1,000, which had been returned. It was purchased by the National Portrait Gallery in June, 1864, and is No. 179 in the catalogue.

KEPPEL, Admiral the Hon. Augustus.

Three-quarter length, canvas 49 × 39 in.

Naval uniform ; turned to left ; right hand resting on his sword ; background of sea and stormy sky.

Similar to the last.

Paid for, September, 1779, Admiral Keppel, for four half-lengths, £400.

EXHIBITED.

Grosvenor, 1884, No. 44, by the Earl of Albemarle.

The picture was sold by the Earl of Albemarle to Messrs. T. Agnew and Sons in 1888, and by them to Lord Iveagh, the present owner.

KEPPEL, Admiral the Hon. Augustus.

Three-quarter length, canvas 50½ × 40½ in.

Similar to the last.

Paid for September, 1779, Admiral Keppel, for four half-lengths, £400.

The picture was presented by Lord Keppel to Burke, who writes to Lord Keppel :

“The town, and my house there, will be the more pleasant to me for a piece of furniture I have had since I saw you, and which I owe to your goodness. I shall leave it to my son, who is of a frame of mind to relish that kind of honour, the satisfaction of knowing that his

father was distinguished by the partiality of one of those who are the marked men of all story, by having the glory and reproach of the times they live in, and whose services and merits, by being above recompense, are delivered over to ingratitude. Whenever he sees this picture, he will remember what Englishmen and what English seamen were in the days when name of nation, and when eminence and superiority in that profession, were one and the same thing.

“‘I assure you, my dear sir, that though I possess the portraits of friends highly honoured by me, and very dear to me on all accounts, yours stands alone, and I intend that it shall so continue to mark the impression that I have received of this most flattering mark of your friendship.’ The picture was preserved with reverence at Beaconsfield while Burke lived. His widow left it to Earl Fitzwilliam.”—TOM TAYLOR, vol. ii., p. 236.

The picture now belongs to the Hon. George W. Fitzwilliam at Milton, Peterborough.

In 1796, Burke, old and broken-hearted, wrote of this picture to the Duke of Bedford, nephew of the man it represented :

“It was but the other day that I looked over some fine portraits, most of them of persons now dead, but whose society, in my better days, made this a proud and happy place. Amongst them was the picture of Lord Keppel. It was painted by an artist worthy of the subject, the excellent friend of that excellent man from his earliest youth, and a common friend of us both, with whom we lived for many years without a moment of coldness, of peevishness, of jealousy, or of jar to the day of our final separation. I ever looked on Keppel as one of the greatest and best man of his age ; and I loved and cultivated him accordingly. He was much in my heart, and I believe I was in his to the very last beat. It was at his trial at Portsmouth that he gave me the picture,” etc.—BURKE'S *Works*, vol. vii., p. 433.

KEPPEL, Admiral Augustus, Viscount.

Three-quarter length, canvas 49 × 39 in.

In a claret-coloured suit ; right hand resting on his sheathed sword ; left on his hip ; a view of the sea in the background.

Sat in 1780. Paid for, after 1782, and before 1786, Lord Keppel, given to Mr. Erskine, £100.

EXHIBITED.

British Institution, 1849, No. 126, by Sir Robert Peel, Bart.

This picture, which was given to Erskine several years after it was painted (1780), fetched 1,000 guineas at Erskine's sale ; bought by Peacock. It afterwards became the property of Thomas Wright, and was sold at his sale. At Christie's, June 7, 1845, Lot 52, described as “Admiral Keppel. This picture was presented by the admiral to the late Lord Erskine for his defence against Admiral Palliser. Sir Joshua considered it one of his most perfect pictures.” It was sold for £535 10s. to Stephenson, for Sir Robert Peel, Bart. It was purchased by the nation in 1871 with the Peel Collection, and now hangs in the National Gallery (No. 886).

Postscript to a letter from T. Erskine, from Serjeant's Inn, to Sir Joshua Reynolds, dated January 26, 1783: "I hope you will let me have Lord Keppel's picture soon."

KEPPEL, Admiral Augustus, Viscount.

Whole length, canvas 93 × 57 in.

Holding in his hand the order for the relief of Gibraltar.

Standing, full face, in a blue coat with gold facings buttoned by one button, with lace cuffs; left hand on sword; right arm leaning on a rock, holding a paper in the hand; high rock to right; low sea horizon to the left.

Sat in 1780. Paid for, August, 1786, Lord Keppel, given to the Prince of Wales, 200 guineas.

EXHIBITED.

British Institution, 1813, No. 111, by the Prince Regent.

„ „ 1833, No. 21, by William IV.

„ „ 1843, No. 22, by Her Majesty the Queen.

The picture belongs to Her Majesty the Queen at St. James's Palace.

This picture has for some time had a label on the frame describing it as Lord Barrington.

KEPPEL, Admiral Augustus, Viscount.

Three-quarter length, canvas.

A picture belongs to Lord Fitzhardinge at Cranford House, Hounslow.

KEPPEL, Admiral Augustus, Viscount.

EXHIBITED.

British Institution, 1847, No. 139, by Rev. R. F. Elwin.

KEPPEL, Admiral Augustus, Viscount.

EXHIBITED.

British Institution, 1832, No. 158, by Earl Brownlow.



KEPPEL, Admiral Augustus, Viscount.

Half length, canvas 30 × 24½ in.

EXHIBITED.

British Institution, 1845, No. 60, }
 „ „ 1858, No. 141, } by the Hon. Mrs. Ramsden.

The picture was painted for Lord Rockingham, and given by him to Lady Rockingham; it was left by her to her half-sister, Mrs. Weddell, from whom it passed to the father of Sir John Ramsden, Bart., the present owner; it hangs at Bulstrode, Gerrard's Cross, Bucks.

The last four portraits have been placed at the end, under Lord Keppel, although they may belong to earlier periods. The compilers have not seen these pictures.

Sales of other portraits of Admiral Keppel at Christie's and elsewhere :

	Lot.			£	s.	d.	
1813.		Phillips.	Sir J. Craig, owner. Captain Keppel, afterwards Admiral	5	15	6	
1814, April 2.	14.	Christie's.	Belli, owner. Small portrait of Admiral Keppel . . .	1	13	0	Colnaghi.
1818, May 2.	88.	„	Rising, owner. An original of Admiral Keppel, when young	9	19	6	Bought in.
1821, „ 26.	4.	„	Thomond Collection. Admiral Keppel, with others . . .	7	7	0	Wansey.
„ „ „	10.	„	Thomond Collection. Admiral Keppel, and the late Duchess of Devonshire. Sketches .	5	10	0	Turner, R.A.
„ „ „	24.	„	Thomond Collection. Admiral Keppel, Counsellor Dunning	2	6	0	
1830, March 12.	74.	„	Paine, owner. Whole length of Admiral Keppel. Sketch	2	0	0	Qualsh.
1832, „ 3.	4.	„	Andrews, owner. Admiral Keppel when Captain. Painted at Rome . . .	4	8	0	Tiffin.
1882, May 27.	129.	„	D. Macheath, owner. Admiral Keppel. Collection of Turner	55	13	0	Robinson.

Messrs. Henry Graves and Co. sold in 1883 a portrait of Admiral Keppel for £20 to Admiral the Hon. Sir Henry Keppel, G.C.B.

KEPPEL, The Hon. General William.

Three-quarter length, canvas 67½ × 56 in., oblong.

Fourth son of William Anne, 2nd Earl of Albemarle, made captain of the first regiment of Foot Guards, December 21, 1752; on July 21, 1760, made major of the same; in January, 1762, he had the command of the 56th regiment of infantry, with which he embarked in March following in the fleet fitted out against the Havannah. He conducted the storming of

Moro Castle ; was left commander of La Punta after the departure of his eldest brother. He re-delivered the city of Havannah to the Spanish troops, July 7, 1763, according to the articles of peace signed at Paris in February. In December, 1773, he was made commander-in-chief, and was M.P. for Windsor. He died March, 1782, unmarried.

In uniform ; landscape background, with Fort Moro in the distance, towards which he points with his left hand ; right hand in the breast of his coat.

Sat in 1758, 1759, 1762, as Colonel Keppel ; 1764, as General Keppel ; 1765, as Colonel Keppel. Paid for, 1763, General Keppell, £21 ; January 23, 1764, General Keppell in full, £117. Before this last entry and after that of Admiral Keppel is written, "*for his own two pictures and the Bishop of Exeter's*" ; it is uncertain to which entry it refers.

EXHIBITED.

Grosvenor, 1884, No. 28, by the Earl of Albemarle.

The picture was sold by the Earl of Albemarle in 1888 to Messrs. T. Agnew and Sons, from whom it passed to the Earl of Rosebery, the present owner. It hangs at 38, Berkeley Square.

KEPPEL, Colonel, afterwards General.

Three-quarter length, canvas 29 × 24 in.

Sketch.

Face turned to the right ; red coat with black and gold facings ; sash over right shoulder.

EXHIBITED.

Grosvenor, 1884, No. 14, by the Earl of Albemarle.

Sold at Christie's, in 1893, as General Keppel, to Messrs. Tooth and Sons, from whom it passed to Timothy Hopkins, of San Francisco, the present owner.

KEPPEL, Lady Caroline, afterwards Lady C. Adair.

Half length, 29 × 24½ in.

Daughter of William Anne, 2nd Earl of Albemarle ; born August 20, 1737 ; married, 1759, Robert Adair, the eminent surgeon ; died September 11, 1769.

Dr. Robert Adair, a surgeon of considerable eminence, attended George III. and other members of the royal family, and at the time of his death was Inspector of Hospitals and Surgeon to the Royal Hospital at Chelsea. The marriage was regarded somewhat in the light of a *mésalliance*. Horace Walpole, in a letter to Lord Hertford, dated April 12, 1764, laments the

marriage of Lady Susan Fox with O'Brien the actor. He adds: "I could not have believed Lady Susan would have stooped so low; she may, however, still keep good company, and say, *Nos memori sumus* Lady Mary Duncan, Lady Caroline Adair, Lady Betty Gallini—the shopkeepers of the next age will be mighty well born." The son of Lady Caroline Adair was, however, not a shopkeeper but a celebrated diplomatist. His mother died when he was a boy. She accompanied her brother, Captain Keppel, on the voyage to Lisbon, which was undertaken in a last hope of saving the life of her sister, who died in 1768. She nursed her with the utmost care and devotion. She herself died the following year, having been married only ten years. A marble bust commemorates the spot where she was buried, and where her husband was also interred in 1790.

Full face; the arms crossed, resting on a table; white dress, with black mantilla; a band of black ribbon and a string of pearls round her neck.

Sat in 1755 and 1757.

EXHIBITED.

British Institution, 1852, No. 126,	} by the Earl of Albemarle.
Royal Academy, 1873, No. 139,	
Grosvenor, 1884, No. 123,	

This picture was sold by the Earl of Albemarle in 1888 to Messrs. T. Agnew and Sons.

KEPPEL, Lady Caroline, afterwards Lady C. Adair.

Half length, canvas 29 × 24 in.

To the waist; in a pink dress with bows of a slaty colour, and a dull blue drapery passing over her left shoulder; the figure turned somewhat to the left, and the face seen in three-quarters looking away to the right; the hair is dark brown of a natural colour; a black velvet ribbon encircles her neck; plain dark grey background.

The picture belongs to the Duke of Bedford, and is No. 251 in the Woburn catalogue.

KEPPEL, Lady Elizabeth, afterwards Marchioness of Tavistock.

Three-quarter length, canvas 29 × 24½ in.

Fifth daughter of William Anne, 2nd Earl of Albemarle (thirteenth child); born November 15, 1739; married, June 9, 1764, Francis Russell, Marquess of Tavistock, son of John, 4th Duke of Bedford, who was killed March 10, 1767. She died November 2, 1768.

Horace Walpole in one of his letters to Lord Hertford thus alludes to her engagement to Lord Tavistock :

"I dined with her at M. de Guerchy's. . . . Mde. de G. said she perceived I would let nobody else tease her. . . . Yesterday all went well at Woburn, and to-morrow the ceremony is to be performed."

Her marriage was one of unclouded happiness. Two little sons were born. Her youngest, William, was born after the terrible accident which ended so fatally for her husband, in 1767. Up to the time of his birth she struggled on bravely, but from that time she drooped and pined away. As a last hope a voyage to Lisbon was agreed upon, and her brother, Captain Keppel, conveyed her there in a frigate ; but she survived the voyage only a few days, and died of grief and decline in October, 1768.

Seated, turned to the right ; white dress, with lace cross over, and a rose in her bosom ; pearl necklace and earrings ; hands in lap ; red chair.

Sat in 1755, 1757, 1758, and 1759, as Lady Elizabeth Keppel. Paid for (no date), Lady Elizabeth Keppell. Paid in full by the Admiral, £15. Exhibited in the Society of Artists, 1760, No. 41.

EXHIBITED.

British Institution, 1852, No. 147,	} by the Earl of Albemarle.
Royal Academy, 1873, No. 88,	
Grosvenor, 1884, No. 111,	
Grosvenor, 1889, No. 3,	} by E. L. Raphael.
Royal Academy, 1893, No. 21,	

The picture was sold by the Earl of Albemarle in 1888 to Messrs. T. Agnew and Sons, from whom it passed to E. L. Raphael, of 4, Connaught Place, the present owner.

KEPPEL, Lady Elizabeth, afterwards Marchioness of Tavistock.

Whole length, canvas 93 × 57½ in.

"Represented in the dress which she wore as a bridesmaid at the marriage of Queen Charlotte, decorating the statue of Hymen with flowers, attended by a negress ; she raises with both hands a garland to decorate the statue on the left. Her face is seen almost in profile, looking towards the right. The negress kneeling behind her holds up another massive garland. A rich curtain suspended from the branches of a tree behind the statue affords a solid background for the principal figure ; a tripod altar with pale red flame before the figure of Hymen is on the extreme left-hand side in front, and the terminal statue holds a royal crown in one hand and a lighted torch in the other. The dress of the negress is spotted white, and open at the neck to display three rows of pearls and pearl earrings. The sky behind is dazzlingly bright, and the folds of the long white satin dress are most cleverly arranged. Inscribed on the side of the step beneath her feet :

"Cinge Tempora Floribus
Suaveolentis Amaraci :

Adsis, o Hymenæe Hymen !
Hymen, o Hymenæe !'

from Catullus, on the marriage of Julia and Manlius. On the lower step in the deep shade are also traces of an obliterated inscription to the following effect :

“ ‘Elizabeth, Countess of Albemarle, Daughter of Admiral Keppel, 1761.’

(No reason can be assigned for this obviously incorrect description.)

“The accessories were painted by Peter Toms. In Reynolds's book of sitters we find that Lady Elizabeth Keppel sat to him in September, 1761, and a ‘negro,’ probably for the same picture, was several times employed in December of the same year.

“The picture was presented by William Charles, 4th Earl of Albemarle, who died in 1849, to the Duke of Bedford ; see a letter from Lady Augusta Noel, dated March 17, 1884.”

The above description is taken from the “Biographical Catalogue of the Pictures at Woburn Abbey,” by Adeline Marie, Duchess of Bedford, and Lady Ella M. S. Russell.

Sat in 1761 and 1762 as Lady Elizabeth Keppel. Paid for (no date), Lady Elizth. Keppel—paid by Lord Albermarle, £42. July 4, 1765, Lady Eliz. Keppell, now Lady Tavistoke, £42. Exhibited in the Society of Artists, 1762, No. 87, as Lady Elizabeth Keppel, as one of Her Majesty's bridesmaids, whole length.

Edwards mentions : “Among whole lengths of Sir Joshua's, to which Toms had painted the draperies, the Woburn whole length of the Marchioness of Tavistock, when Lady Elizabeth Keppel. For this Toms only received 12 guineas.”

ENGRAVED.

E. Fisher, 1761, $23\frac{1}{4} \times 14\frac{1}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 3\frac{7}{8}$ in.

A First State of the Fisher plate, in the Buccleuch Collection, sold at Christie's in 1887 for £63.

The picture belongs to the Duke of Bedford, and is No. 248 in the Woburn catalogue.

KEPPEL, Lady Elizabeth, afterwards Marchioness of Tavistock.

Half length, canvas $29 \times 24\frac{1}{2}$ in.

The face is turned in profile to the left and slightly drooping ; her dress is quilted blue silk, with bows of the same colour, covered by a black lace shawl ; her dark hair is set off by a small white lace cap and a blue knot in the centre over the forehead ; a blue ribbon and white lace encircle the neck, and she wears handsome diamond earrings ; white lace sleeves ; the tall back of a crimson chair rises behind her to the left ; mellow grey background.

The picture belongs to the Duke of Bedford, and is No. 250 in the Woburn catalogue. See TAVISTOCK.

KEPPEL, Miss Anna Maria.

Daughter of the Rev. Lord Frederick Keppel ; consecrated Bishop of Exeter in 1762 ; married, September, 1758, Laura, daughter of Sir Edward Walpole, and sister of Maria, late Duchess of Gloucester. She was born June 17, 1759, and married in 1790 the Hon. General G. Chetwynd Stapleton.

Sat in September, 1764.

"Sir Joshua was present (1772) at the supper and ball given by the newly-installed knights at the Opera House ; when Sir Charles Hotham and Lady Bridget Lane opened the dance ; after which Miss Hotham and Miss Keppel, the Hon. H. Hobart and Captain Corbet danced a minuet and *allemand à quatre*—composed for the occasion—so gracefully that it was repeated again and again at the desire of the company."—TOM TAYLOR, vol. i., p. 448.

KEPPEL, Miss, afterwards Mrs. Thomas Meyrick.

Three-quarter length, canvas 50 × 40 in.

A natural daughter of Admiral Viscount Keppel ; married, October 16, 1787, Captain Thomas Meyrick, who afterwards became General, and died June 5, 1830.

Walking in a park ; to the left ; in a white dress, with black mantle ; drawing on her right glove ; muslin frill round neck, with bows in front ; large hat with black feathers ; narrow ribbon round neck.

Sat in May, 1782, as Miss Keppel. Paid for before 1786, Lord Keppel, for Miss Keppel's picture, £50.

EXHIBITED.

British Institution, 1858, No. 180, as Mrs. Colonel Meyrick, by F. Grant, R.A.

Sold at Christie's, May 18, 1810, Lot 97 (J. Hoppner, R.A., owner), as Mrs. Meyrick, for £11 os. 6d., to Owen ; June 27, 1863, Lot 31 (Grant, owner), Mrs. Meyrick, in a white dress, putting on her gloves, black scarf and hat, £55 13s., to Smith ; April 24, 1869, Lot 76 (George E. Seymour, owner), as Mrs. Meyrick, in a white dress, exhibited at the British Institution, £94 10s., to D. Colnaghi.

ENGRAVED.

S. W. Reynolds, 1820 (S. Cousins, R.A.), $5\frac{5}{8} \times 4\frac{1}{2}$ in., as Mrs. Merrick.

"October 16, 1787. Capt. Meyrick of the 66th Regiment to the Hon. Miss Keppel, dau. of the late Lord Visc. Keppel."—*Gentleman's Magazine*, 1787, p. 1022.

"June 5, 1830. At the house of his son in Berkeley Square, after three days' illness, of dyspepsia, aged sixty-six, Thomas Meyrick, General in the Army, and Lieutenant-Colonel of the 21st Regiment of Foot. . . . His more active military career commenced in the year following ; for in December, 1782, Captain Meyrick embarked with General Prescott for the relief of St. Kitts, and was present in the three engagements off that island between Sir Samuel Hood and the fleet of Admiral the Comte de Grasse. He afterwards landed with the

Gift Paym^{ts}!

Admiral Keppell given to the King

Capt Kingdon -

Mrs Kent

Admiral Keppell for four half lengths 400

His Majesty and the Queen for 420

Lord Keppell for Miss Keppell 50

Lord Keppell - given to Mrs. Brotham 100.

Lord Keppell given to the Prince of Wales -- 200g.

Feb. 1777
1779

August 1786

troops, and was present in all the actions that took place until the re-embarkation. After his return home, in consequence of an attack of yellow fever, he married the natural daughter of the celebrated Admiral Lord Keppel, a very pretty woman, who, being her father's sole heir, brought him a handsome acquisition of fortune. She died June 19, 1821. The issue of that marriage was one son, William Henry Meyrick, born in 1790, now Lieutenant-Colonel in the 3rd Regiment of Foot Guards. . . . He was uncle to Dr. Meyrick, of Goodrich Court, Herefordshire, etc., etc."—*Gentleman's Magazine*, vol. c., p. 87.

KERRY, Anastasia, Countess of.

Anastasia, second daughter and co-heiress of Peter Daly, of Queensbury, co. Galway; married, March 24, 1768, Francis Thomas, 3rd Earl of Kerry. Upon the deaths of her sisters, the Countess of Louth and Viscountess Kingsland, she inherited the whole of Mr. Daly's very great estates. She died April 9, 1799, and her remains were deposited in St. Andrew's Chapel, Westminster Abbey, on April 19, where her husband was also buried, July 4, 1818, when his title became merged in that of the Marquess of Lansdowne.

Sat in September, 1769, as Lady Kerry.

KILDARE, James, Earl of, afterwards Duke of Leinster.

James, third son of Robert, 19th Earl of Kildare; born May 29, 1722; succeeded as 20th Earl, February 20, 1743; created Viscount Leinster of Taplow, February 21, 1747; Marquess of Kildare, March 3, 1761, and Duke of Leinster, November 26, 1766; married, February 7, 1747, Lady Emilia Lennox, daughter of Charles, 2nd Duke of Richmond. He died November 19, 1773.

Standing in peer's robes; left hand holding a scroll; right hand pointing to landscape, seen through window on the right; left elbow leaning on a pedestal.

Painted in 1754.

ENGRAVED.

J. McArdell, 1754, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3 \times 2\frac{1}{2}$ in.

KILDARE, James, Earl of, afterwards Duke of Leinster.

Three-quarter length, canvas $49 \times 38\frac{1}{2}$ in.

Standing figure, turned to the right; face seen in three-quarters; hair powdered; right hand slightly raised; left elbow resting on a pedestal; left hand holding his hat; he wears a blue coat trimmed with gold.

Lady Rayleigh writes, December 14, 1898: "The McArdell print of the 1st Duke of Leinster in peer's robes is *not* taken from our Sir Joshua portrait of him. I do not know where the original of the print is, nor do I know when or how the painting we have got came here. It was *not* at the same time as that of the Duchess, which was given by her second husband, and which is evidently the original of McArdell's print of her. The description I gave you of our painting of the Duke is correct. It has very little resemblance to the print (except as to face)."

The picture belongs to Lord Rayleigh, at Terling Place, Witham, Essex.

KILDARE, Emilia Mary, Countess of, afterwards Duchess of
Leinster.

Three-quarter length, canvas 49 × 38½ in.

Lady Emilia Mary Lennox, daughter of Charles, Duke of Richmond and Lennox ; born October 6, 1731 ; married, first, February 7, 1747, James, 20th Earl of Kildare, created Duke of Leinster in 1766 ; on his death, November 19, 1773, he left Carton to her for life, or until she married again ; she married, secondly, William Ogilvie, fifth son of Sir James Ogilvie, of Deskford and Findlater. She died in March 27, 1814. A long tribute to her worth is to be found in the "Gentleman's Magazine," 1814, page 417.

Seated, her right elbow leaning on a red-covered table, with her head resting on her right hand ; a veil on her head ; pearl earrings ; bracelets of the same ; a row of pearls falling across her bosom from right to left ; her left hand holds a book in her lap ; she wears a low grey-green dress, showing a white underskirt embroidered with gold, with undersleeves gathered up with pearls ; from a window a view of trees in a landscape ; curtain on her right.

Sat in June, 1755.

ENGRAVED.

J. McArdeU, 1754, 12½ × 9¾ in.

S. W. Reynolds, 3 × 2½ in.

R. B. Parkes, 1876, 5¾ × 4¼ in.

The picture was given by William Ogilvie, who married Emilia Mary, Duchess of Leinster, in 1776, as her second husband, to Colonel Joseph Holden Strutt, who married her daughter Charlotte, by the 1st Duke of Leinster, in 1789. Lady Charlotte Strutt was afterwards created Baroness Rayleigh.

The picture belongs to Lord Rayleigh, at Terling Place, Witham, Essex. See LEINSTER, page 575.

A picture described as the Duchess of Leinster was exhibited at Suffolk Street in 1832, No. 2, by Major Beauclerc. This picture is a copy (49 × 40 in.) by J. Payne in 1824. It was purchased from his son, A. Beauclerc, of Ardglass, in 1885, by the Duke of Leinster. It hangs at Kilkea Castle, co. Kildare, Ireland.

Her daughter, Emily Charlotte, by William Ogilvie, born May 12, 1778, married, April 29, 1799, Charles G. Beauclerc, only son of Topham Beauclerc.

KILDARE, Emilia Mary, Countess of, afterwards Duchess of
Leinster.

Half length, canvas 30 × 25 in.

Three-quarter face to the right ; her right elbow resting on a table, with her right hand to her face ; wearing a low quilted body, with lace fichu round her neck and black cloak over the shoulders ; large lace sleeves ; pearls in her hair, and pearl bracelet and earrings.

The picture belongs to Earl Bathurst, at Cirencester House, Cirencester.



KILDARE, Bishop of. *See* R. ROBINSON.

KILLALA, Bishop of.

Sat in December, 1758, as Bishop of Killala. *See* R. ROBINSON.

KILWALIN, Lord.

Sat in 1755.

This name must have been misspelt by the artist. The compilers have in vain endeavoured to discover who it is intended for.

KING, Dr. James, afterwards Dean of Raphoe.

Appointed Dean of Raphoe, October 25, 1776; died 1795.

"April 24, 1795, at Woodstock, in his eighty-first year, the Rev. James King, D.D., Dean of Raphoe in Ireland, formerly chaplain to the House of Commons in England, and Canon of Windsor."—*Gentleman's Magazine*, 1795, p. 441.

Sat in December, 1781, as Dean of Raphoe. Paid for, December 26 1781, Dean of Raphoe, £52 10s.

KING, Mr.

Sat in 1757 and 1771.

KINGSLEY, Lieut.-General William.

Half length, oval, canvas 30 × 25 in.

Made Lieut.-General, February 22, 1760; Governor of Fort William, N.B.; died 1768.

In uniform with a breastplate; three-quarters length; turned to the left.

Sat in 1760 as General Kingsley. Paid for, 1760, General Kingsley, £21.

ENGRAVED.

R. Houston, 1760, $13\frac{5}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{3}{8}$ in.

"Of Kingsley's Foot; was distinguished in the campaign of 1759, and one of the commanders of the secret expedition assembled at Portsmouth this year, which disbanded without action."—TOM TAYLOR, vol. i., p. 187.

KINGSMILL, Captain.

Paid for, 1776, Capt. Kingsmill, £20; July 2, 1776, Capt. Kingsmill, £16 15s.

Probably the following : "November 23, 1805, at his seat at Sidmonton, Hants, aged seventy-four, Admiral Sir Richard Kingsmill, Bart. He is succeeded in his title and Hampshire estates by his nephew Robert, son of the late Edward Kingsmill of Belfont."—*Gentleman's Magazine*, 1805, p. 1087.

He was made admiral, February 1, 1793.

"May 3, 1776 : Naples ; Cinibar ; red lead ; Cologne earth ; black."

"June 3, 1776 : Blue ; light red ; verm. ; white ; black."

KINGSTON, Elizabeth Chudleigh, Duchess of. *See* CHUDLEIGH, *ante*, page 175.

KINGSWELL, Captain.

Sat in November, 1766.

KIRKLEY, Ralph.

At Christie's, March 19, 1812, Lot 85 (Paul Sandby, owner), Mr. Ralph, who formerly lived with Sir Joshua, for £2 5s., to Thane.

"Between cards and conversation the guests sat late, and twelve has struck before steady Ralph Kirkley has lighted the last of the party out, and barred and bolted the house."—TOM TAYLOR, vol. ii., p. 7.

"Reynolds then determined to make a temporary exhibition of his own master pictures in a room in the Haymarket. He hoped by this Exhibition to promote the sale of the pictures (after offering them to the Royal Academy), but he gave the profits to his old servant, Ralph Kirkley, and in the catalogue called it 'Ralph's Exhibition,' etc.—TOM TAYLOR, vol. ii., p. 604.

KIRKMAN, Miss.

"October 2, 1772.—Miss Kirkman, gum dr. et whiting, poi cerata, poi ovata, poi verniciata e retouched. Cracks."—"A picture begun with whitening and gum tragacanth, then covered successively with wax, white of egg, and varnish, could hardly escape cracking and separating."—COTTON, p. 245.

"October, 1772. Miss Kirk(man), Gum Dr. (gum tragacanth) and whiting, poi cerata, poi orata, poi verniciata e retoccata. Cracks."

Haydon notes on this : "Beechey says : 'This manner is the most extraordinary.' It is insanity ; he had at his elbow a mocking fiend ! Gum and whiting—then waxed, then egged, then varnished, and then retouched ! No wonder it cracked."—COTTON, 1856, p. 248.

KNAPP, Mr.

Sat in 1758 and 1759 as Mr. and Mrs. Knapp. Paid for, 1760, Mr. Knap, £15 15s.

"Died, July 21, 1766, Mr. Knapp, head clerk in the chamberlain's office."—*Gentleman's Magazine*, 1766, p. 343.

KNAPP, Mrs.

Paid for, 1760, Mrs. Knap, £15 15s.

KNAPP, Mr.

Sat in 1773 as Mr. Knapp.

KNAPPER, General.

Sat in April, 1761, as General Knapper. Paid for, 1760, General Knapper, £10 10s.; 1763, General Knapper, £10 10s. See NAPIER.

KNAPPER, Miss.

Sat in 1771.

Tom Taylor adds, "Query Napier?" See NAPIER.

KNIGHT, Ralph.

Half length, canvas 30 × 25 in.

Full face; looking to the right; in plum-coloured coat and lace cravat; own hair; plain background.

Sat in March, 1755.

The picture belongs to the Rev. Sir Richard Fitzherbert, Bart., at Nettleworth Manor, Mansfield.

KNIGHT, Miss.

Half length, canvas 29½ × 24½ in.

Seated in front at a table; head turned over her left shoulder; low cut dress; blue, fur-trimmed cloak; both hands concealed in a large ermine muff.

EXHIBITED.

Royal Academy, 1882, No. 263, by Sir F. E. Drake, Bart.

ENGRAVED.

S. W. Reynolds, 1823, 5 × 4 in.

Lady Drake writes, December 16, 1898: "The portrait was painted for Sir Francis Henry Drake at a time when he was engaged to be married to Miss Knight; she fell ill and died of consumption before the date of her intended wedding. Sir Francis seems to have known Reynolds well in his early painting days. An old family letter written to Sir Francis, dated Buckland Abbey, January 3, 1753, says: 'Mr. Reynolds, your painter, is gone to town.

He has drawn several pictures at Plymouth I think very well. He intends to wait on you. It looks as if he would turn out a Vandyke, at least, as to family pieces : could not you trust him as to a copy of your ancestor?'"

Y
KNIGHT, Miss E. Cornelia.

Sold at Christie's, July 1, 1858, Lot 32, Miss E. Cornelia Knight, daughter of Admiral Knight. Painted by Miss Frances Reynolds, Sir Joshua's sister, holding a dog painted by Sir Joshua (Mrs. Hicks, owner), for £28 17s. 6d., to Ruy Webb.

KNOWLES, Admiral Charles.

Born 1699 ; was made Vice-Admiral, 1747 ; fought the Spanish fleet under Reggio at Havannah, but not being sufficiently victorious, was tried by court-martial in 1749 and acquitted ; Governor of Jamaica, from 1752 to 1756 ; Rear-Admiral, 1765 ; created a baronet, October 31, 1765 ; married, first, Mary, daughter of John Alleyne, of Barbadoes, and, secondly, Maria, daughter of Ferdinand, Comte de Bouget. Probably owing to the attacks made on him by the press he entered the Russian service, and was appointed in 1770, by the Empress of Russia, Chief President of Her Majesty's Admiralty, with a seat in the Russian Council. His only son by his first wife was lost in H.M.S. "Peregrine" in a storm, about 1763. He returned to England in 1774, and died December 9, 1777.

"December 9, 1777. Sir Charles Knowles, Bart., Admiral of the White Squadron, in Bulstrode Street, in the seventy-fourth year of his age."—*Gentleman's Magazine*, 1777, p. 612.

Sat in 1757 and 1759.

There is no portrait of him by Reynolds at present in the family. There is an engraving of him, in naval uniform, by Ridley ($3\frac{7}{8} \times 3\frac{1}{8}$ in.), but it bears no painter's name. It has, however, the appearance of being after a picture by Reynolds, and the hair is dressed in the style of 1756, and is very similar to that in a portrait after Hudson, and engraved by J. Faber, of him in armour, as Governor of Jamaica.

KNOX, Mrs.

Three-quarter length.

Sold at Greenwood's, April 14, 1796, Lot 10, Mrs. Knox, three-quarters, for £1 18s., to Silvestre.

KYNASTON, Mr. or Mrs.

Sat in January, 1760, as Mr. Kynaston. Paid for, March 10, 1763, Mrs. Kinaston, £21.

LADE, Sir John, 2nd Baronet.

Three-quarter length, canvas $39 \times 35\frac{1}{2}$ in., oblong.

Born August 1, 1759; posthumous and only child of John Lade, of Warbledon, who was created a baronet, 1757; married Mary, daughter of Ralph Thrale, and died by a fall from his horse on April 21, 1759.

"April 21, 1759. Sir John Lade, Bart., member for Camelford, of a mortification by cutting off his leg, which was lately broke by a fall from his horse, a-hunting."—*Gentleman's Magazine*, 1859, p. 194.

"August 1, 1759. Relict of Sir John Lade, Bart., of a son and heir, who is immediately entitled to a very large estate."—*Gentleman's Magazine*, 1859, p. 392.

The 2nd baronet during his minority was under the guardianship of his uncle, Henry Thrale, for many years M.P. for the borough of Southwark; came under the notice of Dr. Johnson, who wrote some satirical verses on his coming of age, alluding to the folly and extravagance to which he gave himself up, that proved prophetic of the spendthrift course he pursued. He married in 1825 a Mrs. Smith, and died on February 10, 1838, when the baronetcy became extinct.

The following is an extract from an old letter, August 5, 1760, from Miss Agnes Smith, of Lee, near Deptford, Kent ("Tockenham Letters"): "I suppose you see by the papers that Sir John Lade is gone at last. 'Tis said he has left the present baronet twenty shillings a week, to be paid him every Monday morning, and the little girl you have seen, £10,000; his sister £200 a year for life, and £8,000 a year to the new adopted heir, a boy of eight years old."

Seated on a bank; leaning on his left elbow; holding cocked hat in left hand; right hand on the back of a dog, who has his paw on his lap; in a red coat.

Painted about 1778.

Put up at Christie's, June 13, 1813, Lot 83* (Mitchell, owner), and passed. Bought in at Christie's, May 8, 1897, Lot 74, by the owner, Mrs. Rice, for £220.

ENGRAVED.

F. Bromley (oblong), 1862, $4\frac{3}{4} \times 4\frac{3}{8}$ in.

In 1862 the picture belonged to the Rev. H. M. Rice, rector of South Hill, Cornwall, whose great-grandmother was another daughter of Ralph Thrale.

The picture belonged recently to Mrs. C. L. Rice, who disposed of it to George Harland Peck, of 9, Belgrave Square, London, the present owner.

LADE, Lady.

Three-quarter length, canvas 52 x 38 in.

Formerly Mrs. Smith, a mistress of Sir John Lade, 2nd Baronet, whom he afterwards married, in 1825.

Standing ; drawing a glove on her left hand ; white dress ; pink sash ; black mantle ; white and blue hat looped up at the side, surmounted with white and red feathers ; hair powdered and flowing down the neck ; landscape background.

Exhibited at the Royal Academy in 1785, No. 71, as a "Portrait of a Lady."

Tom Taylor, vol. ii., p. 472, says : "Mrs. Smith, mistress of Thrale's nephew."

The numbers on Reynolds's pictures at this year's Academy seem to have been changed, and it is evidently from this cause that Walpole and others gave different names to the portraits. No. 23 is called both Mrs. Smith and Lady Hume, and No. 71 the same, whereas No. 18, which was really the full-length of Mrs. Musters as Hebe, elicits the following criticisms :

A newspaper of 1785 says : "No. 18. Sir John Lade's lady, whole length, by Sir J. Reynolds. Capital, though some captious critic would complain of want of relief in the figure. No. 23. Lady Hume, by Sir J. Reynolds. Rather flat in its effects, but otherwise pleasing."

Morning Herald, April 28, 1785 : "No. 18. Portrait of a lady, evidently the Mrs. Smith of Sir John Lade. It is a full-length, but destitute of the graceful attitude which generally marks his portraits of that dimension ; a want of animation pervades the colouring as well as the design. No. 23. Portrait of a lady ; a good likeness of Lady Hume, but from her fine figure she should have sat for a full length. No. 212. Portrait of a lady ; Mrs. Musters, in the character of Hebe. The design possesses great elegance, the drapery, sky, and foreground are coloured in a tender style, but the face of Hebe has neither the animation, youth, nor beauty of the original."

In the above criticisms No. 18 pretty correctly describes Mrs. Musters, No. 23 Mrs. Smith, and No. 212 another lady altogether, for the description does not tally with Mrs. Musters as Hebe.

The following criticism on Mrs. Smith correctly describes the picture :

General Advertiser, May 2, 1785 : "Sir John Lade's Mrs. Smith stares West's sermon (No. 153) in the face. This is not the best of Sir Joshua's pencil work. There is somewhat of a stiffness in the contour. The absence of loveliness, of grace, of dignity and elegance, are natural enough when we consider the subject ! and the evident paint upon the cheek are excellently picturesque of the demirep disguised in the dress of the fashionable woman. That she should be opposite to St. Paul is well, and that she should be in full view of the Prince of Wales is better. Her back is of course turned to the clergy in an undress, but that she should be putting on her glove and seemingly taking a walk towards 'The Last Supper' is totally improper. The picture should have been placed under Maria Cosway's 'Deluge,' that it might share the common fate of the wicked."

West's "St. Peter's Sermon" was No. 153, Reynolds's "Prince of Wales" No. 155, and would have been on the opposite wall to No. 23, Mrs. Smith, in the Great Room. There was a clergyman near her, No. 8.

EXHIBITED.

British Institution, 1856, No. 128, as Lady Ladd, by W. J. Broderip.

Royal Academy, 1884, No. 213, by Baron Ferdinand de Rothschild, as "Lady Lade."

Sold at Christie's, February 11, 1854, Lot 82 (Adams, owner), for £82 10s., to Broderip; same rooms, June 11, 1859, Lot 84 (Broderip, owner), for £58 16s., to Graves.

ENGRAVED.

F. Bromley, 1861, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

The picture was for many years in the possession of Sir John Lade's coachmaker; it afterwards belonged to W. J. Broderip, at whose sale it was purchased by Henry Graves and Co., who sold it some years after to Wilbraham Tollemache, of Dorford Hall, from whom it passed to Baron Ferdinand de Rothschild, who sold it to Messrs. T. Agnew and Sons.

LA LIPPE, Count Schomberg.

Whole length, canvas 96 × 81 in.

Commander of the troops sent to Portugal to aid that country against the Spaniards and French, 1762.

"Died September 9, 1777, Count William de la Lippe Buckeburg."—*Gentleman's Magazine*, 1777, p. 507.

In a green coat and buff leggings.

He stands on an eminence with a soldierly erectness, his hands crossed over the head of his long walking cane; near him a mortar and a white flag, and a negro orderly reins in his horse. The face is long and grave, and the pose firm and commanding (Tom Taylor, vol. i., p. 236).

Sat in 1764 and 1767. Paid for, August 12, 1767, Count La Lippe, £25; Ditto, for General Burgoig's picture, to Mrs. Calliand, £70.

EXHIBITED.

British Institution, 1813, No. 122 (third catalogue), by H.R.H. the Prince Regent.

British Institution, 1826, No. 133, }
" " 1827, No. 128, } by George IV.

" " 1843, No. 47, by Her Majesty the Queen.

ENGRAVED.

S. W. Reynolds, 1833, $7\frac{1}{4} \times 6$ in.

In Sir Joshua's note of practice, 1767, Count La Lippe, "Count Lippe senza olio."

"In November, 1764, as appears by the entries in the pocket-book, Reynolds painted his whole length of Count Lippe Schaumberg (Lippe Buckebourg he is called in the books of the time). For a military portrait he never had a nobler subject. The Count, though born in London, was the sovereign of a German principality. He was every inch a soldier, and he stands forward on the canvas of Reynolds,

'No carpet knight so trim,
But in close fight a champion grim,
In camps a leader sage.'

"To illustrate his entire character, however, would require another and very different picture, in which he should be surrounded with books, objects of science, pictures, and statues, for he cultivated the arts of peace as well as war, not from ostentation, but from love. At the head of an English army he had saved Portugal from a combined attack of France and Spain. As a statesman, also, he had conferred many political benefits on that country, and these things done, he turned his attention, as Washington did, to the improvement of agriculture among his people."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 235, 236.

"It is to be hoped, for the credit of George III., that it was a royal commission. This would do something towards relieving the memory of that king from the reproach of having neglected the greatest of English painters."—TOM TAYLOR, vol. i., p. 236.

"This year (1767) Reynolds has two engagements at the Queen's house (on July 26 and 28). These appointments may have been connected with the portrait of Count La Lippe, whose picture seems to have been a royal order."—TOM TAYLOR, vol. i., p. 273.

LA LIPPE, Count Schomberg.

Three-quarter length, canvas.

Sold at Christie's, May 23, 1846, Lot 40, La Lippe, the Count Schomberg, Marshal of the Portuguese Electorate and Field-Marshal of the British troops (Braddyl, owner), for £69 6s., to Lord C. Townshend; May 13, 1854, Lot 46, Count La Lippe, leaning on his baton, a gun and flag behind him, half length (Lord Chs. V. Townshend, owner), bought in for £84; June 16, 1860, Lot 91 (Lord Chs. Townshend, owner), bought in for £21; June 17, 1864, Lot 41 (Lord Chs. Townshend, owner), £131 5s., to Smith, Bond Street.

The picture is described in Christie's catalogue of 1864 as a "half length from the Thomond sale," but in that sale no name was given; Lots 48 and 50, on 19 May, 1821, are catalogued as "Portraits of General Officers."

LAMB, Elizabeth, Lady, and Child. See MELBOURNE.



LAMB, Master Peniston. *See* MELBOURNE.

Sat as Master Melbourne in 1770 and as Master Lambe in 1771.

LAMB, The Hon. Peniston, William, and Frederick James.

Whole lengths, canvas 94 × 57½ in.

Children of Peniston, 1st Lord Melbourne. The eldest, Peniston, born May 3, 1770, was M.P. for Herts, and died, unmarried, January 24, 1805.

William, born March 15, 1779; M.P. for Portarlington; married, June 3, 1805, Lady Caroline Ponsonby, only daughter of Frederick, 3rd Earl of Bessborough; he became Secretary of State to the Home Department from 1830 until 1834, when, as Lord Melbourne, he became Prime Minister. He became 2nd Lord Melbourne, January 24, 1805. He died November 24, 1848.

Frederick James, born April 17, 1782; he attained considerable distinction as a diplomatist, and was Envoy Extraordinary to Vienna in 1831; he was made K.C.B. and created Baron Beauvale in 1839; he married, February 25, 1841, the Countess Alexandrina, daughter of the Count of Maltzau; succeeded as 3rd Lord Melbourne in 1848, and died January 29, 1853.

The eldest boy sitting supporting his youngest brother, who wears a hat with a feather; the second boy is helping to support his baby brother.

EXHIBITED.

British Institution, 1813, No. 138 (third catalogue),	} by Earl Cowper.
" " 1843, No. 33,	
Royal Academy, 1881, No. 136,	

ENGRAVED.

F. Bartolozzi, 1791, $13\frac{3}{8} \times 9\frac{3}{8}$ in., as "The Affectionate Brothers."

S. W. Reynolds, 1836, $6\frac{3}{8} \times 4\frac{3}{4}$ in.

Artist's Proof in brown by Bartolozzi sold at Sotheby's in 1894 for £16 5s. 6d.

The picture belongs to Earl Cowper, at Panshanger, Herts.

A picture called "The Three Brothers" was sold at Greenwood's, April 16, 1796, Lot 45, for £105, to the Rev. R. Dodge.

LAMBERT, General.

Sat in 1761.

LAMBTON, William.

Three-quarter length, canvas 50 × 40 in.

Third son of Ralph Lambton ; died, unmarried, January 2, 1774, at Lambton Hall.

Seated at a writing-table, with his right hand upon it ; in his lap he holds a hat, gloves, and cane with the left hand ; dressed in a plum-coloured coat and breeches, with a wig.

Sat in 1767. Paid for, May 16, 1767, William Lambton, Esq., £36 15s. ; 1770, Mr. Lambton, £36 15s. Frame paid.

The picture, which is signed and dated "J. Reynolds, pinx. 1768," belongs to the Earl of Durham at Lambton Castle.

Memo. 1768 : "Mr. Lambton, Princes Street, Hanover Square, to be sent there packed up."

LANE, The Hon. Robert.

Robert Fox Lane, the only son of George, Lord Bingley ; born August 5, 1732 ; married, first, Mildred, daughter of John Bouchier, and secondly, in 1761, Lady Bridget Henley, eldest daughter of Robert, 1st Earl of Northington. He died May, 1768, in the lifetime of his father, who died February 22, 1773.

Sat in 1762. Paid for, 1762, Hon. Mr. Lane, £21.

LANE, Mr.

Sat in 1764. Paid for, August 22, 1764, Mr. Lane, £50.

This payment may refer to a second portrait of the Hon. Robert Lane, who died in 1768.

LANGTON, Bennet, LL.D.

Three-quarter length, canvas 50 × 40 in.

Born 1737 ; married, in 1769, Mary, Dowager Countess of Rothes ; friend of Johnson ; professor of ancient literature at the Royal Academy ; died December 8, 1801.

Seated to left ; resting head on right hand ; large book on table beside him.

Sat in 1759, 1761, and 1762. Paid for before 1761, Mr. Langton, £21.

EXHIBITED.

National Portrait Exhibition, 1868, No. 829, by J. H. Hollway.

Royal Academy, 1885, No. 52, by C. L. Massingberd.

"Bennet Langton, LL.D., succeeded Dr. Johnson in the professorship of ancient literature in the Royal Academy. To him the Doctor bequeathed his polyglot bible, and once speaking of him to Mr. Boswell with an affectionate regard, exclaimed: 'The world does not bear a worthier man than Bennet Langton!'"—*Gentleman's Magazine*, 1801, p. 1207.

LANGTON, Miss Diana.

Only surviving daughter of Bennet Langton, senr., by Diana, daughter of Edmund Turner, and sister to Bennet Langton; married the Rev. Robert Uvedale, D.D., rector of Langton, who died in 1799.

Sat in January, 1764. Paid for, January 1, 1764, Miss Langton, £15.

LANSDOWNE, William, 1st Marquess of. See LORD ASHBURTON, *ante*, p. 34, and SHELburne.

Sat in April, 1788, and July, 1789, for the group with Lord Ashburton and Colonel Barré.

LANSDOWNE, Louisa, Marchioness of.

Head size, canvas $29\frac{3}{4} \times 24\frac{1}{4}$ in.

Lady Louisa Fitzpatrick, second daughter of John, 1st Earl of Upper Ossory; born 1755; married, July 8, 1779, as his second wife, William, 2nd Earl of Shelburne; created 1st Marquess of Lansdowne, November 30, 1784. She died August 7, 1789.

Head and shoulders; profile turned to the right; hair powdered and dressed in the style of Marie Antoinette; large white cap; blue dress trimmed with fur; landscape background.

Paid for, March, 1786, Lady Landsdown, £52 10s.

The picture belongs to the Marquess of Lansdowne, and is No. 17 in the Lansdowne catalogue.

A picture described as the late Marchioness of Lansdowne was exhibited at Suffolk Street in 1833, No. 206, by Mr. Swabey.

LA RENA. See RENA.

V
LASCELLES, Edwin, afterwards 1st Lord Harewood.

Whole length, canvas.

Edwin Lascelles, born February 5, 1713; M.P. for Scarborough, Northallerton, and York; created, July 9, 1790, Lord Harewood of Harewood Castle, co. York; married, first, Elizabeth, sole daughter and heiress of Sir D'Arcy Dawes; secondly, March 29, 1770, Jane, daughter of William Coleman and relict of Sir John Fleming, Bart.; died January 25, 1795.

Sat in June, 1765, May, 1766, and June, 1768, as Mr. Lascelles. 1764, Mr. Edwin Lascells and Mrs. Hale, £157 10s. 1770, Mr. Edwin Lascells and Mrs. Hale, £157 10s. May 1, 1781, Mr. Lascelles (remaining half payment for his own and Mrs. Hale), £157 10s.

The picture belongs to the Earl of Harewood.

8
LASCELLES, Mrs. Edwin, formerly Jane, Lady Fleming, and afterwards Lady Harewood.

Whole length, canvas 93 x 57 in.

Jane, daughter of William Coleman, of Garnhey, co. Devon (by Jane, sister of Edward, 8th Duke of Somerset), married, first, July 4, 1753, John Fleming, afterwards Sir John Fleming, Bart., of Brompton Park, who died November 6, 1763, and secondly, March 29, 1770, Edwin Lascelles, who was created Lord Harewood, July 9, 1790, as his second wife. She survived her husband, who died January 25, 1795, and died in March, 1813.

In a light brown dress; with light green mantle; sitting with her left arm round a large vase, out of which water is pouring, and the other resting on her left knee, holding her dress away from the water; the background is a dark landscape, with trees.

The costume of this picture points to its having been painted in 1779, the same year as the second picture of her daughter, to which it forms a companion. The third payment made by Mr. Lascelles shown in the previous entry was probably entered Mrs. Hale in error. The payments in full evidently refer to three whole lengths.

The picture, which was probably left by Lady Harewood to her daughter, the Countess of Harrington, in 1813, belongs to the Earl of Harrington at Elvaston Castle, Derby.

See also FLEMING, in Addenda.

LASCELLES, Edward, afterwards 1st Earl of Harewood.

Fourth son of Edward Lascelles, who died at Barbadoes, October 31, 1747; born at Barbadoes, January 17, 1740; M.P. for Northallerton, 1761,

1768, and 1790; he succeeded to the estates of Lord Harewood (Edwin) in 1795, and was created Baron Harewood, June 18, 1796, and Earl of Harewood, September 7, 1812. He married, May 12, 1761, Anne, daughter of William Challoner, and died April 3, 1820.

Sat in December, 1762, and February, 1764, as Mr. and Mrs. Lascelles. Paid for, 1764, Mr. and Mrs. Lascelles and child, £65 2s., and before 1772, Mr. Lascell's, brother (? cousin) to Edwin Lascelles, 62 guineas, being the remaining half payment for his own and Mrs. Lascell's pictures and for prints of Mrs. Hale, 5 guineas.

The picture belongs to the Earl of Harewood.

LASCELLES, Mrs. Edward, afterwards Countess of Harewood, and Child.

Three-quarter length, canvas 48 × 38 in.

Anne, daughter of William Chaloner, of Guisborough, and sister of Mrs. Hale, "Euphrosyne;" married, May 12, 1761, Edward Lascelles, created Earl of Harewood, 1796; died February 22, 1805, after a lingering illness of nearly two years.

The child is Frances; born June 11, 1762; married, October 4, 1784, the Hon. John Douglas, uncle to the Earl of Morton. She died March 31, 1817.

Seated to left, nearly full face, with the child in her lap, holding his left foot in her right hand; blue and red dress; architectural and curtain background; landscape on the left.

Sat in 1762 and 1764 as Mr. and Mrs. Lascelles. For payments, *see* EDWARD LASCELLES.

EXHIBITED.

British Institution, 1823, No. 62,	} by the Earl of Harewood.
„ „ 1851, No. 142,	
National Portrait Exhibition, 1868, No. 897,	
Royal Academy, 1886, No. 155,	

ENGRAVED.

James Watson, $17\frac{1}{2} \times 14$ in.

C. Corbutt, $13\frac{5}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, 1835, $5\frac{1}{8} \times 4$ in.

First State, by Watson, Buccleuch Collection, sold at Christie's, 1887, for £16 16s.

Copied in 1823, full size, by Wright, Simpson, Say, Onion, Wilkin, Sharland, Howard, and Miss Kearsley; small, by Shepperson, Scanlan

Salter, and Fairland ; in miniature, by Miss Sharpe, Miss Hayter, Miss Blanchard, Miss Thomson, and Mrs. Norris.

The picture belongs to the Earl of Harewood.

LAUDERDALE, James, 7th Earl.

Whole length, canvas.

Son of the 6th Earl ; born in 1718 ; married, 1749, Mary, daughter and co-heiress of Sir Thomas Lombe, Bart. ; lieutenant in the army and Scotch representative peer ; distinguished for his services in Flanders, 1744-45, and in the Scotch campaign against the rebels in 1745-46 ; died August 17, 1789.

Sat in 1759 and 1761. Paid for, 1761, Lord Lauderdale, £80.

The Earl of Lauderdale writes, November 11, 1898 : "The two pictures of Lord and Lady Lauderdale are not the same size ; the one is full length in robes, the other half length only, or rather half the figure only. The third picture of Lord Lauderdale, which you speak of, I am not sure about, though I know there is a third of the same Earl as a younger man, but not full length."

Note to the 1759 sitting in November : "Copy of Lord Lauderdale, $4\frac{1}{4}$ ft. high by 3 ft. 7 in., 20 guineas."

The picture belongs to the Earl of Lauderdale.

LAUDERDALE, Mary, Countess of.

Three-quarter length, canvas.

Daughter and co-heiress of Sir Thomas Lombe, Bart., Alderman of the City of London ; married James, 7th Earl, in 1749 ; died July 18, 1789.

Sat in 1760. Paid for before 1761, Lady Lauderdale, £20.

The picture belongs to the Earl of Lauderdale.

LAUGHTON, Mrs. Christina.

Head size, canvas $29\frac{1}{2} \times 24$ in.

Widow of Colonel Stewart, afterwards wife of Rev. George Laughton, D.D.

EXHIBITED.

Grosvenor, 1884, No. 209, by Lady Erskine May.

Her son, General Richard Stewart, commanded a brigade at the battle of Talavera.

V
LAURIE, Richard Holmes.

Half length, canvas 38 × 24 in.

When a boy ; in republican dress and black hat ; left hand in bosom.

EXHIBITED.

Royal Academy, 1873, No. 231, by Miss Cecilia Laurie.

LAWRENCE, Major-General Stringer.

Whole length, canvas 92 $\frac{3}{4}$ × 56 $\frac{3}{4}$ in.

One of Clive's heroes ; a Major-General and Commander-in-Chief of the East India Company's Forces ; born 1697 ; Major-General, December 9, 1760 ; died January 10, 1775. There is a monument to him in Westminster Abbey.

Standing by the side of his tent ; a stick in his right hand ; his sword in the left ; in the distance the view of a fortress with cavalry.

Sat in 1767. Paid for, 1767, General Lawrence, £210 ; 1760, General Lawrance (copy), £21. The payment of 200 guineas must be for two pictures.

"January 10, 1775, in Bruton Street, Major-General Lawrence. He was the first officer who introduced military discipline into India, where for twenty years he commanded the Company's troops."—*Gentleman's Magazine*, 1775, p. 47.

ENGRAVED.

E. A. Ezekiel, 1795, 19 $\frac{1}{8}$ × 12 $\frac{7}{8}$ in.

The picture was in 1795 in the possession of Sir Robert Palk, Bart. The first Sir Robert Palk was Governor of Madras in 1763, and was created a baronet in 1772.

"One of the fellow-heroes of Clive in the East Indies ; associated with him and Admiral Pocock in the vote of thanks by the East India Company, and presented by them with £500 a year for life in the September of 1761."—TOM TAYLOR, vol. i., p. 189.

Sir Edward A. Palk, Bart., writes, December 29, 1898 : "The picture of General S. Lawrence, by Sir J. Reynolds, was at Haldon until April, 1893 ; it was after that date disposed of by Walton and Lee."

The picture was bought in at the Haldon sale, and was afterwards sent to Christie's by Messrs. Walton and Lee, and probably sold January 20, 1894, Lot 17 (Walton, owner), as a portrait of a gentleman in blue velvet costume, and bought by Lord Arran for £19 19s.

This picture was sold by Messrs. Hollender and Cremetti in 1895 to Charles Sedelmeyer, of Paris, from whom it passed to Rodman Wanamaker of Philadelphia, the present owner.

LAWRENCE, Major-General Stringer.

Half length, oval, canvas 29½ × 24 in.

Nearly full face ; powdered hair ; in uniform, with breastplate.

Sat in 1760. Paid for, 1760, General Lawrence, £10 10s. ; January 26, 1761, General Laurence, £10 10s.

EXHIBITED.

Royal Academy, 1885, No. 45, by Stephen Tucker.

ENGRAVED.

R. Houston, 1761, 12½ × 10¼ in.

R. Purcell, 11¾ × 9⅞ in.

S. W. Reynolds, 1½ × 1⅓ in.

A portrait of General Lawrence (29 × 24 in.) was purchased from Messrs. Shepherd Brothers in 1894 by Charles Sedelmeyer, of Paris, and sold by him to C. Groult, of Paris, the present owner.

Another head-sized picture is in the India Office.

LAWRENCE, Major-General Stringer.

Sat in 1761. Paid for, 1760, Captain Martyn, for General Lawrence, £21.

Note to 1761 sitting : "Captain Martyn, in Harley Street, Cavendish Square, to measure the space where General Lawrence's picture is to hang."

LAWRENCE, Major-General Stringer.

Head size, canvas.

Paid for, 1765, General Lawrence, for Mrs. Bret, £36 15s.

A portrait of General Stringer Lawrence was bought in at Christie's, February 28, 1860, Lot 113, by the owner, Tiffin, for £1 8s. ; same rooms, May 28, 1877, Lot 34 (Tiffin, owner), for £5 5s., to Smith ; January 20, 1883, Lot 36 (S. T. Smith, owner), bought in, £8 11s. 6d. ; Robinson and Fisher's, a copy, whole length, bought in.

LEE, The Right Hon. Sir George, LL.D.

Son of Sir Thomas Lee, the 2nd Baronet ; born 1700 ; took the degree of Bachelor of Laws in 1724, and was D.C.L. in 1729 ; he was returned as M.P. for Brackley in 1733, and was member for Devizes, Liskeard, and



Launceston successively until his death. He was treasurer to Frederick, Prince of Wales, and after his death in 1751 was treasurer to the Princess Dowager for six years. Married Judith, daughter of Humphrey Morrice (she died in 1743); Dean of Arches, 1751; Judge of the Prerogative Court, Canterbury, December 20, 1751; Privy Councillor, February 13, 1752; died December 18, 1758.

Sat in January, 1757.

There is a portrait of Sir George Lee at Hartwell House, described as painted by Hudson. It is probable that it is an early Reynolds. It belongs to Edward Dyke Lee.

LEE, Sir William, Bart.

Half length, canvas 30 × 24 in.

Son of Sir Thomas Lee, 3rd Bart., of Hartwell, who married Elizabeth, daughter of Thomas Sandys; born 1726; married, June 20, 1763, Lady Elizabeth Harcourt, eldest daughter of Simon, 1st Earl Harcourt; became 4th Baronet in 1749. He died July 6, 1799.

Profile, looking to the right; powdered hair; in a pink Vandyke dress, with slashed sleeves; a blue mantle over the left shoulder; lace neckcloth.

Paid for, before 1760, Mr. Hopkins for Sir Will. Lee's picture, £10 10s.

The picture belongs to Edward Dyke Lee, of Hartwell House, Aylesbury.

LEE, Lady Elizabeth.

Whole length, canvas 66 × 48 in.

Eldest daughter of Simon, 1st Earl Harcourt; born January 18, 1739; was one of the ten young ladies, daughters of dukes and earls, who supported the train of Queen Charlotte at her nuptials, September 8, 1761; married, June 20, 1763, Sir William Lee, Bart.; died 1811.

Sitting, left arm resting on her ermine cloak; right hand in her lap, holding some flowers; a flowing robe over her seat; trunk of tree with branches at the back.

Sat in March, 1765. Paid for, January 14, 1769, Lady Betty Lee, £105.

ENGRAVED.

E. Fisher, $19\frac{1}{2} \times 14$ in.

J. Watson, $12\frac{3}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{5}{8} \times 4\frac{3}{4}$ in.

A proof of the Fisher plate was sold in Paris, May, 1898, for 430 francs.

The picture, which is fitted into a large overmantel of an earlier date, belongs to Edward Dyke Lee, at Hartwell House, Aylesbury.

LEE, Mrs. William.

Head size, canvas, oval, in square, 30 × 25 in.

Philadelphia, daughter of Sir Thomas Hart Dyke, Bart., of Lullingston Castle, Kent; married William Lee, son of Lord Chief Justice Lee, who died in 1754; she became a widow in 1778; died in 1799.

Three-quarter face, looking to the left; low hair; pearl earrings; blue ribbon round neck, tied behind; white cross-over dress, embroidered with gold; a string of pearls from over her left shoulder, passing under the right arm; gold sash round waist.

Sat in February, 1761, and March, 1767. The following is a copy of the original receipt at Hartwell House:

"Received, March 19, 1761, from Mrs. Lee, the sum of ten guineas, being the first payment for her picture by me.

£10 10s.

"J. REYNOLDS."

Paid for, March 9, 1761, Mrs. Lee, £10 10s. Copied from Reynolds's ledger.

The picture belongs to Edward Dyke Lee, at Hartwell House, Aylesbury.

LEE, Miss Anne.

Head size, canvas 30 × 25 in.

Daughter of Sir Thomas Lee, 3rd Baronet, who died in 1749; born 1721; married, December 22, 1741, George Venables Vernon (created Lord Vernon in 1762), as his second wife. She died September 22, 1742.

"September 22, 1742: The lady of George Venables Vernon, member for Lichfield."—*Gentleman's Magazine*, 1742, p. 499.

Full face, turned to the right; in black satin dress, with white puffed sleeves tied with pink ribbons at the elbow; a ruff collar, with pearl pendants at breast, from which a string of pearls passes under the left arm; a Peg Woffington hat with pink ribbons and white feathers.

This picture was copied by Reynolds for Sir Thomas Lee, Bart., from the full-length portrait of her by Thomas Hudson, then at Totteridge Park, and recently moved to Hartwell House. The costume is identical, as is also the position of the head. It may have been copied about 1757, fifteen years after her death, and at the same time as the copy of Frederick, Prince of Wales, to whom Sir George Lee was treasurer. It may, however, have been painted for her husband, who himself sat to Reynolds in 1757, after her death (the full length being the only portrait then existing of her), and found its way to Hartwell House after his death in 1807. George Venables Vernon married, for the third time, April 10, 1744, Martha, daughter of the Hon. Simon Harcourt, M.P. for Aylesbury, and aunt of Lady Elizabeth Lee.

The picture belongs to Edward Dyke Lee, at Hartwell House, Aylesbury.

LEE, John.

Three-quarter length, canvas 50 × 40 in.

A popular lawyer known as "Honest Jack Lee"; one of the counsel engaged in the defence of Admiral Keppel, 1779; Solicitor-General, 1782; Attorney-General, same year; died 1793.

Seated to right, in an armchair; in wig and gown with long lace bands; right hand on arm of chair; behind, a curtain, books, etc.

Sat in January, 1786. Paid for, January, 1786, Councillor John Lee, £105. Exhibited at the Royal Academy in 1786, No. 103.

Public Advertiser, 1786: "Mr. Lee's head is not less excellent than any of the former; it only appears so from the situation, the light is against it."

Morning Herald, 1786: "No. 103, half length of Mr. Lee; the likeness is good, but not sufficiently expressive of that spirit which constitutes the character of the well-informed original."

EXHIBITED.

British Institution, 1867, No. 193, by C. B. Lee Mainwaring.

Royal Academy, 1884, No. 46, }
Guelph, 1891, No. 97, } by Hon. W. F. B. Massey-Mainwaring.

ENGRAVED.

C. H. Hodges, 1788, 18 × 13 $\frac{7}{8}$ in.

S. W. Reynolds, 5 $\frac{3}{4}$ × 4 $\frac{3}{8}$ in.

The picture was presented to Mr. Lee by Admiral Lord Keppel, and from him descended to J. B. Lee Mainwaring, and it now belongs to the Hon. W. F. B. Massey-Mainwaring, M.P.

LEE, John.

Three-quarter length, canvas 50 × 40 in.

Paid for, May, 1788, Mr. Lee, the councillor, for a copy, £78 15s.

Sold at Christie's, April 6, 1867, Lot 87 (Lord Ribblesdale, owner), for £52 10s., to Hollings.

LEE, Mr.

Whole length.

Sat in January, 1770.

Sold at Greenwood's, April 16, 1796, Lot 43 (Mr. Lee, whole length), for £5 5s., to Downman.

LEE, Master.

Sat in 1761.

LEEDS, Thomas, 4th Duke, K.G., LL.D., F.R.S.

Three-quarter length, canvas 50 × 40 in.

Born November 6, 1713; married, June 26, 1740, Lady Mary, daughter of Francis, Earl Godolphin; K.G., June 22, 1749; Cofferer of the Household,

January 13, 1756. He died March 23, 1789, and was succeeded by Francis Godolphin, 5th Duke.

Three-quarter face ; standing, in a richly embroidered coat ; wearing the star and ribbon of the Garter ; facing towards the right ; his left hand is holding a paper, and the right hand is in his breast ; to the right is a table with a sword and hat upon it.

Sat in April, 1764. Paid for, October 12, 1764, Duke of Leeds, £52 10s. 1764, Duke of Leeds, for Lord Carmarthen and the Dutchess (copy), £52 10s.

The picture belongs to the Duke of Leeds, and is No. 152 in the Hornby catalogue.

A sketch of the Duke of Leeds was sold at the Thomond sale, May 26, 1821, Lot 27, for £3 5s., to Turner.

LEEDS, Mary, Duchess of.

Canvas.

Born 1723 ; youngest daughter of Francis, Earl Godolphin ; married, June 26, 1740, Thomas, 4th Duke of Leeds ; died, August 3, 1764.

Seated, in an embroidered dress and ermine-lined cloak ; resting her right arm on a pedestal ; low hair, ornamented with pearls ; a tree to the left ; distant landscape to the right.

The picture belongs to the Duke of Leeds, at Grosvenor Crescent.

There is an oblong replica, 34 × 24 in., and an upright one, 36 × 30 in., at Hornby Castle, Nos. 85 and 293 respectively in the Hornby catalogue.

LEESON, Mr. See CARICATURES, page 1229.

LEGGE, The Hon. William.

Half length, oval, canvas 24 × 18 in.

Second son of the 2nd Earl of Dartmouth ; born February 4, 1757 ; died October 19, 1784.

As a boy, in a Vandyke dress ; cloak over his right shoulder ; left sleeve slashed ; front of dress slashed ; looking to his right ; fair hair.

Paid for, October 14, 1761, Lord Dartmouth, for Master Legge, £10 10s.

EXHIBITED.

British Institution, 1824, No. 151, as the *late* Hon.

William Legge when a boy,

Grosvenor, 1884, No. 131, as the Hon. William

Legge,

Grafton, 1895, No. 119,

} by the Earl of Dartmouth.

ENGRAVED.

J. Spilsbury, 1764, 11 $\frac{5}{8}$ × 9 in.

N. Salway, 5 $\frac{1}{8}$ × 4 $\frac{1}{2}$ in.

The picture belongs to the Earl of Dartmouth.

✓ LEICESTER, George, Earl of. See FERRARS, *ante*, page 301.

✓ LEICESTER, Sir John, Bart.

Whole length.

Born April 4, 1762; succeeded his father, Sir Peter Byrne (who had taken the name of Leicester in 1744), in 1770; was raised to the peerage, July 16, 1826, as Baron de Tabley, of Tabley House; married, November, 1810, Georgina Maria, youngest daughter of Lieutenant-Colonel Cottin. Died June 18, 1827. He was distinguished as a munificent patron of the arts and a supporter of native artists.

In hussar uniform, standing by his horse; right hand holding a sword, which he is pointing to his left; landscape background, with castle and lake.

Sat in May, 1789. Exhibited at the Royal Academy, 1790, No. 232.

"Very bad."—WALPOLE.

St. James's Chronicle, 1790: "No. 232, Sir John Leicester. We are sorry to see the name of Sir Joshua to this picture; the head has a resemblance to the original, but the figure is badly drawn. There is a poverty in the invention and execution of the background which we do not recollect in any of the president's other works: even the colouring is faulty. There is no air in the distant hills, which are of the same colour as the front of the picture, and the handling of the dock leaves, etc., is stiff and bad."

Other critics say: "Sir John Leicester is painted less by Sir Joshua than by his assistant, Mr. Marchee." "Sir J. Lester's whole length goes into Cheshire, and therefore it is in the militia uniform."

ENGRAVED.

S. W. Reynolds, 1800, 24 × 15 in.

Second State, Buccleuch Collection, sold at Christie's, 1887, for £15 4s. 6d.

There is no illustration of this picture in the "Leicester Gallery," 1821.

LEIGH, Colonel.

Sat in March, 1762, as Colonel Leigh. Paid for, March, 1762, Coll. Legh, £10 10s., and before 1763, Coll. Legh, £10 10s.

LEIGH, Mr.

Paid for, March 10, 1763, Mr. Legh, £42.

LEIGH, Miss.

23 × 17 in.

Sat in January, 1764, as Miss Leigh. Paid for, March 10, 1763, Miss Leigh, £21; March 2, 1764, Miss Leigh, £21.

EXHIBITED.

Royal Academy, 1870, No. 72, as portrait of Miss Leigh (a study), by Richard Newsham.

A portrait described as Miss Leigh, small whole length, sold at Christie's, June 18, 1870, Lot 63 (Agnew, owner), for £18 18s. to Johnson. See also MRS. LLOYD, page 589.

✓
LEIGH, Miss Catherine.

Three-quarter length, canvas 50 × 40 in.

Second daughter and co-heiress of John Leigh, of North Court House, Isle of Wight; married Chaloner Arcedeckne, of Glevring Hall. She was sister to Mrs. Lloyd.

The picture belonged to Mr. Arcedeckne, and was sold in 1899 to Lord Burton, the present owner.

LEINSTER, James, 1st Duke of. *See KILDARE, ante, page 551.*

✓
LEINSTER, William Robert, 2nd Duke of.

Three-quarter length, canvas 49 × 39 in.

Born March 2, 1749; succeeded November 19, 1773; married, November 4, 1775, Emilia Olivia St. George, only daughter and heiress of Usher, Lord St. George, Baron of Hatley St. George; died October 20, 1804.

Seated, full face; left arm resting on chair; the right hand pointing to a document on a table; marabu fur-lined coat; light drab vest and breeches; curtain background.

Pocket-book of 1775 missing. Paid for, May, 1775, Duke of Leinster, 70 guineas. Exhibited in the Royal Academy, 1775, No. 234, as a nobleman, half length.

A newspaper critic, 1775: "No. 234 is the Duke of Leinster, and 236 Caleb Whiteford, both good likenesses, and finely executed."

EXHIBITED.

Dublin, 1872, No. 210,
Royal Academy, 1879, No. 44, } by the Duke of Leinster.

ENGRAVED.

John Dixon, 1775, $18\frac{1}{8} \times 14$ in.

S. W. Reynolds, $5\frac{1}{4} \times 4$ in.

There is an impression of another plate ($17\frac{1}{2} \times 14$ in.) by an unknown engraver, in which the thumb is extended along the forefinger, and Freemasons' emblems are on the paper on the table.

First State by Dixon, Buccleuch Collection, sold at Christie's, 1887, for £12 1s. 6d.

The picture belongs to the Duke of Leinster, at Carton, Maynooth, co. Kildare, Ireland.

A portrait of the Duke of Leinster was sold at Christie's, May 24, 1862, Lot 145 (Herries and Co., owners), for £6 5s., to Watson.

LEINSTER, William Robert, 2nd Duke of.

Three-quarter length, canvas 50 × 40 in.

The composition is identical with the last picture ; in both the left thumb is turned up, and there is an inscription on the paper.

Paid for, 1777, Duke of Leinster, half length, paid (no price). May, 1782, Duke of Leinster's bill paid, £247 16s. Opposite to the 1777 entry, with no date, is written : " Duke of Leinster paid to Mr. Nixon for a miniature of His Grace 6 guineas ; " also, " For two small pictures of Mr. Powel." Mr. Powell was a copyist, and is referred to in Tom Taylor, vol. ii., p. 213. See MARLBOROUGH FAMILY, page 628.

EXHIBITED.

Suffolk Street, 1832, No. 10, as the Duke of Leinster, by Major Beauclerc.

The picture was purchased in 1885 from A. Beauclerc, of Ardglass, by the Duke of Leinster. It hangs at Kilkea Castle, co. Kildare, Ireland.

LEINSTER, William Robert, 2nd Duke of.

Head size, canvas 30 × 25 in.

Replica of a portion of the previous pictures.

Paid for, 1777, Duke of Leinster, head, paid (no price).

The picture belongs to the Rev. Sir Talbot Baker, Bart., at Ranstone, Blandford, Dorset.

Sir Edward Baker, Bart., married, July 22, 1805, Lady Emily Mary FitzGerald, daughter of the 2nd Duke of Leinster.

LEINSTER, Emilia Mary, Duchess of.

Half length, canvas 30 × 25 in.

For biography and earlier portraits of this lady, see KILDARE, *ante*, p. 552.

In a white dress embroidered with gold flowers, open at the neck, with figured lace scarf tied in a bow, and gold ornament on left shoulder ; red ermine-lined cloak, with six tails ; dark hair, slightly grey, worn high, with red and blue ribbons and pearls.

Paid for, October, 1775, Duchess of Leinster, £36 15s.

EXHIBITED.

Royal Academy, 1879, No. 16, as Emily, wife of 2nd Duke, by the Duke of Leinster.

ENGRAVED.

Richard Josey, 1879, $9\frac{1}{2} \times 7\frac{1}{2}$ in.

The picture belongs to the Duke of Leinster, at Carton, Maynooth, Ireland. Carton was left to the 1st Duchess for life or until she married again, which she did in 1776.

This picture was wrongly described in the Royal Academy, 1879.

V
LEINSTER, Emilia Mary, Duchess of.

Half length, canvas 30 × 25 in.

Similar to the last, but with hair hanging over right shoulder, seven tails on ermine cloak, and no pearls in the hair.

The picture belongs to Col. Gerald E. Boyle, of 48, Queen's Gate Terrace.

The Hon. John Boyle married the Hon. Cecilia De Ros, granddaughter of the Duchess of Leinster.

LEINSTER, Emilia Mary, Duchess of.

Half length, canvas 30 × 25 in.

In a white and gold dress ; with no cloak or scarf round the neck ; long curls reaching down on the neck on both sides ; no pearls in the hair.

Paid for, 1788, Duchess D(owager) of Leinster, given to Lady Louisa Conolly, £36 15s. Lady Louisa Conolly was sister to the Duchess of Leinster.

EXHIBITED.

Dublin, 1872, No. 210A, by Thomas Conolly, M.P.

Sold at Christie's, July 7, 1894, Lot 81 (Conolly, owner), for £525, to Obach, for the executors of the late Duke of Leinster

The picture, which must have been painted about 1778, is now the property of the Duke of Leinster, at Kilkea Castle, Mageney, co. Kildare, Ireland.

For earlier portraits of this lady, *see* KILDARE, *ante*, page 552.

LEINSTER, Emilia Olivia, Duchess of.

Half length, canvas.

Daughter of St. George Usher, Lord St. George ; born 1759 ; married William Robert, 2nd Duke of Leinster, November 4, 1775 ; died June 23, 1798.

Nearly profile ; looking to the right ; white dress, crossed over in front ; gold trimming over the shoulders ; full sleeves.

Sat in May, 1779. Paid for, July 4, 1779, Duchess of Leinster, £36 15s. 6d., and Do., £36 15s. 6d. The entries, which follow each other in the second ledger, and were written at the same time, probably refer to two 30 × 25 pictures.

There is at Carton a beautiful miniature of the 2nd Duchess, signed S. (probably Shelley), 1778, on an ivory box, which, in the opinion of Mr. A. Graves, proves the engraving by Dickinson to be her portrait, and not that of the 1st Duchess, as it was hitherto believed to be.

"June 23, 1798, at Thomas's Hotel in Berkeley Square, the Duchess of Leinster. Her grace was so much affected on hearing of the fate of Lord Edward Fitzgerald that she is supposed to have died of grief."—*Gentleman's Magazine*, 1798, p. 544.

Lord Edward FitzGerald died on June 4, 1798, of the wounds he received at his apprehension for a supposed charge of high treason ; he was brother of

the 2nd Duke of Leinster, and was born October 15, 1763. He was visited a few hours before his death by his aunt, Lady Louisa Conolly, and his brother, Lord Henry FitzGerald.

ENGRAVED.

W. Dickinson, 1780, $13\frac{1}{4} \times 11$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

First State by Dickinson, Buccleuch Collection, sold at Christie's in 1887 for £18 18s.

"He had painted," says Northcote, "an excellent head of the Duchess of Leinster, and when Burke saw the picture he exclaimed, 'What a beautiful head you have made of this lady; it is impossible to add anything to its advantage!' But Sir Joshua was not satisfied, and replied, 'It does not please me yet. There is a sweetness of expression in the original that I have not been able to give in the portrait, and therefore cannot think it finished.'"—TOM TAYLOR, vol. ii., p. 137.

In the Carton catalogue the above description is quoted as referring to the picture of the Duchess Emilia Mary, the picture of whom is at Carton.

Neither of these pictures belongs to the Duke of Leinster, and their whereabouts is not known.

LELAND, Thomas, D.D.

Half length, oval.

Born 1722; friend and correspondent of Johnson; published a history of Ireland, 1773; librarian of Trinity College, Dublin; died 1785.

Full face; in his doctor's robes; wig and bands.

Pocket-book for 1776 missing, but mentioned in Cotton's list, p. 47.

Bought in at Christie's, June 19, 1858, Lot 89, by the owner, Farrer, for £71 8s.

ENGRAVED.

John Dean, 1777, $12\frac{1}{4} \times 10\frac{1}{8}$ in.

S. W. Reynolds, $2\frac{1}{8} \times 1\frac{5}{8}$ in.

Purchased by William Dent Farrer at the sale of the pictures belonging to Leland's son in Ireland.

LENNOX, Lord George Henry.

Three-quarter length, canvas 56 x 40 in.

Son of Charles, 2nd Duke of Richmond; born November 29, 1737; entered the army, February 15, 1754; M.P. for Chichester 1761-75, and for Sussex until 1805; aide-de-camp to the Duke of Cumberland, 1757;

served as brigadier-general in Portugal in 1763 ; became general, October 12, 1793 ; married, in 1759, Lady Louisa Ker, daughter of William, Earl of Ancrum, afterwards 1st Marquess of Lothian ; his son George became 4th Duke of Richmond, December 29, 1806 ; he died March 22, 1805.

Seated, in a red uniform, with gold facings ; left hand holding a cocked hat, and right hand on a dog's head ; landscape background.

Sat in 1760, 1762, and 1764. Paid for before 1761, Lord George Lennox, £42 10s.

The picture belongs to the Earl of Ilchester at Holland House.

The eldest sister of Lord George Lennox married Henry Fox, 1st Lord Holland.

LENNOX, Lord George Henry.

Paid for June 28, 1757, Lord George Lennox, a head for his tutor, £12 12s. Frame to Lord George, for his tutor, £3 3s. ; case to ditto, 8s.

LENNOX, Lord George Henry.

Paid for before 1761, Lord George Lennox, £21.

LENNOX, Lady Anne.

Three-quarter length, canvas 49½ × 39½ in.

Daughter of Charles Lennox, 1st Duke of Richmond ; born June 24, 1703 ; married, February 21, 1723, William-Anne, 2nd Earl of Albemarle ; became a widow in 1754, and died October 20, 1789, in New Street, Spring Gardens.

Seated ; face nearly full ; grey hair ; dressed in a gown of blue and white brocade, with black silk mantle and hood, the latter drawn over her head ; wide sleeves, trimmed with deep lace, fall to the elbows, leaving the rest of the arms bare ; she holds a tatting shuttle in her right hand ; on her lap is a ball of thread ; she sits in an armchair, covered with crimson velvet ; by her side is a small table, with a work basket, etc.

Sat in 1757 and 1759 as Lady Albemarle. Paid for, November 18, 1760, Lady Albermarle, £42.

EXHIBITED.

Grosvenor, 1884, No. 67, as Lady Anne Lennox, by the Earl of Albermarle.

The picture was sold by the Earl of Albemarle in 1890 to Messrs. T. Agnew and Sons, from whom it passed to the National Gallery, No. 1259.

See COUNTESS OF ALBEMARLE, *ante*, p. 11.

LENNOX, Lady Emilia Mary. See KILDARE, *ante*, page 552, and LEINSTER, *ante*, pages 575 and 576.

LENNOX, Lady Georgina Carolina. See LADY HOLLAND, *ante*, page 474, and LADY CAROLINE FOX, *ante*, page 336.

LENNOX, Lady Louisa Augusta. See CONOLLY, *ante*, page 190.

LENNOX, Lady Sarah. See BUNBURY, *ante*, page 124, and FOX, page 334.

The picture described on page 124 is stated in error as belonging to William Waldorf Astor. It is still in the possession of Sir Henry Bunbury, Bart., at Barton Hall.

LENOX, Mrs. Arabella.

Three-quarter length.

Sketch, head only finished ; looking to right.

A literary lady, who had apartments in Somerset House, which she had to vacate, in 1773, to make room for Sir W. Chambers's new building.

Sat in 1761.

1773: " . . . or Mrs. Lenox, another literary lady, but less learned than Mrs. Carter—for *her* translations of the Greek are through the French—and less favoured by fortune than most about her. She is just now in great distress, as the apartments which have been granted her in Somerset House are about to be pulled down in the course of Sir William Chambers's projected rebuilding, and she will pour out her griefs and fears in Sir Joshua's sympathizing ear, etc."—TOM TAYLOR, vol. ii., p. 10.

ENGRAVED.

F. Bartolozzi, 1792, $4\frac{1}{4} \times 3\frac{1}{4}$ in.

There is another engraving, called Lady Lenox, in the British Museum, engraved for Harding's "Shakespeare," in white dress, looking to the right, hair dressed high, a curl under the left ear.

V
LESLIE, Lady Jane.

Eldest daughter of John, 8th Earl of Rothes; born, May 5, 1750; died, unmarried, at Edinburgh, March 18, 1771.

Sat in 1764. Paid for, 1763, Lady Jane Lesly, £21; 1764, Lady Jane Lesly, £21.

LESLIE, Lady Mary.

Whole length.

Youngest daughter of John, 8th Earl of Rothes; born, August 29, 1753; married, November 5, 1770, William Charles, 3rd Earl of Portmore; died, March 21, 1799, at Kedleston, the seat of Lord Scarsdale.

Kneeling by a raised stone slab, on which is a lamb encircled by her arm; in her right hand a bouquet of flowers; sheep and lambs by her side; landscape background.

Sat in 1764. Paid for, 1763, Lady Mary Lesly, £21; 1764, Lady Mary Lesly, £21.

ENGRAVED.

J. Spilsbury, 1766, 18 $\frac{1}{4}$ × 14 in.

LETHBRIDGE, Mr.

Sat in 1768 and 1769. Paid for, June 20, 1768, Mr. Lethbridge, £18 7s. 6d.; frame and case paid; May 22, 1773, Mr. Lethbridge, £18 7s. 6d.

LETHULIER, Mrs.

Sat in 1757.

LEWISHAM, George, Lord, afterwards 3rd Earl of Dartmouth,
K.G.

Half length, oval, canvas 24 × 18 in.

Born, October 3, 1755; succeeded his father as 3rd Earl of Dartmouth, July 15, 1801; called by writ to the House of Lords during the lifetime of his father, June 16, 1801; M.P. for Plymouth, 1775; Stafford, 1783; and filled important public offices; married, September 24, 1782, Lady Frances Finch, daughter of the 3rd Earl of Aylesford. He died, November 2, 1810.

As a youth ; in a Vandyke dress ; left sleeve slashed ; cloak over right shoulder ; dress not slashed ; front face ; dark hair over the forehead ; looking to his left.

Sat in October, 1761. Paid for, October 14, 1761, Lord Dartmouth, for Lord Lewesham, £10 10s.

EXHIBITED.

British Institution, 1824, No. 139, as the late Earl of Dartmouth when a boy, Grosvenor, 1884, No. 149, as the Hon. Henry Legge (born January, 1765), Grafton, 1895, No. 117, as Heneage, fourth son (born May, 1761),	}	by the Earl of Dartmouth.
---	---	---------------------------

ENGRAVED.

J. Spilsbury, 1764, 11 $\frac{1}{8}$ × 9 in.

The picture belongs to the Earl of Dartmouth.

As Lord Dartmouth only possesses two portraits of this character, there is no doubt this one was wrongly named in the *first* edition of the Grosvenor Catalogue, 1884, and also in the Grafton, 1895.

LEWISHAM, George, Lord, afterwards 3rd Earl of Dartmouth,
K.G.

Three-quarter length, canvas 57 × 45 in.

Seated on a stone seat, left hand leaning on parapet ; in a black dress ; landscape background.

Sat in 1784 as Lord Leveson. Paid for, 1784, Lord Levison, £105. Exhibited at the Royal Academy, 1784, No. 139.

“Light too broke.”—W.

Morning Chronicle, 1784 : “No. 139, portrait of Lord Lewisham, wants ease.”

Morning Herald : “No. 139, Lord Lewisham, a striking likeness of the nobleman who is the subject. The air, the drapery, and pencilling, display the hand of a master.”

EXHIBITED.

British Institution, 1813, No. 81 (third catalogue), as the Earl of Dartmouth, Grosvenor Gallery, 1889, No. 95,	}	by the Earl of Aylesford.
---	---	---------------------------

Withdrawn at Christie's, June 8, 1881, Lot 132, by the Earl of Aylesford.

LEWISHAM, Frances, Lady. See FINCH.

LIFFORD, James, 1st Viscount.

Whole length, canvas 96 × 58 in.

James Hewitt, born 1709; Lord Chancellor of Ireland, 1767; Baron Lifford, 1768; Viscount Lifford, 1781; married, first, Miss Williams, and, secondly, Ambrosia, daughter of the Rev. Charles Bayley. Died, October 28, 1789.

Seated; Lord Chancellor's robes; holding great seal; curtain and architectural background.

Sat in 1788. Exhibited in the Royal Academy, 1789, No. 240. Walpole says "very good." Paid for November, 1788, Lord Lifford, £105; and June, 1790, Lord Lifford, £105.

Public Advertiser, 1789: "His portrait of Lord Lifford is by far the best."

St. James's Chronicle, 1789: "No. 240, portrait of a nobleman, a very fine resemblance of Lord Lifford, Chancellor of Ireland. Sir Joshua has attended properly to the subordinate parts of the picture."

EXHIBITED.

British Institution, 1833, No. 10,
National Portrait Exhibition, 1867, No. 849, } by Lord Lifford.
Royal Academy, 1892, No. 100, by the Hon. Edward Hewitt.

ENGRAVED.

R. Dunkarton, 1790, $23\frac{1}{2} \times 16\frac{7}{8}$ in.

S. W. Reynolds (unpublished). Plate destroyed.

LIFFORD, James, 1st Viscount.

Half length, canvas.

Sold at Christie's, August 4, 1860, Lot 20 (Morrison, owner), Lord Lifford (not sent). June 6, 1868, Lot 39 (Haigh, owner), for £8 18s. 6d., to Cox. May 20, 1874, Lot 126, bought in by the owner, Rev. Thomas Peake, for £15 15s. A copy by Andrew Martin was sold, May 14, 1846, Lot 30, for £2, to Darrell.

LIGONIER, John, Viscount, afterwards 1st Earl.

Whole length, canvas 110 × 94 in.

Of an ancient French family; born 1678; entered the army under Marlborough, and distinguished himself in his campaigns; Knight-Banneret

at Dettingen ; Commander-in-Chief, 1757 ; Baron Ligonier, 1763 ; Earl, 1766. Died, 1770.

On a large horse ; looking to the right ; baton in right hand ; battle in the background ; castle to the right.

"The old nobleman is probably represented as at Dettingen, where he commanded a division of the army. In the management of the background the workmanship of Reynolds is sufficiently apparent, but Lord Ligonier was in his eighty-second year when the picture was painted, and this may perhaps account for the inferiority of the head. It was necessary to antedate the features, and such a proceeding could not but intimidate the painter ; for Reynolds never seems to have been truly himself when he was obliged to depart from the model before him. He could bring out all that was finest in what he saw, and could add something to it still finer ; but when it was required that he should make the head he was looking at twenty years younger, and light it up with an imaginary expression, his confidence in his own power must have been shaken, and the result that the picture presents naturally followed. The face is finished with great care, but the genius of the painter is not seen in it."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 191, 192.

"During his residence in Newport, Sir Joshua Reynolds painted his celebrated portrait of Lord Ligonier on horseback. A noble performance, says Farrington, which may be classed with any of his after productions for grandeur of composition and force of effect. He had not attained his thirty-sixth year when he executed this fine work, which showed at once his exquisite taste and the depth of his knowledge in those parts of the art to which he had devoted his incessant attention."—BEECHEY, 1852, vol. i., p. 126.

Sat in 1760. Exhibited in the Society of Artists, 1761, No. 85. Paid for, 1764, Lord Ligonier for Sir Richard Lyttleton, £100.

EXHIBITED.

British Institution, 1827, No. 173, }
" " 1831, No. 164, } by George IV.

ENGRAVED.

E. Fisher, $21\frac{1}{2} \times 18$ in.

S. W. Reynolds, $5\frac{1}{2} \times 4\frac{5}{8}$ in.

First State by Fisher, Buccleuch Collection, sold at Christie's, 1887, for £12 12s.

Presented by King William IV. in 1836 to the National Gallery, No. 143.

A replica of this picture was in the Royal Academy, 1876, No. 143 ($48\frac{1}{2} \times 35$ in.), and Guelph, 1891, No. 176 ; exhibited by the Duke of Sutherland, described, Equestrian figure, under life size, galloping to right ; looking back ; in military uniform, and Order of the Bath ; in right hand a baton ; in the background, scene of the Battle of Dettingen ; 60×56 in.

The Duke of Sutherland has only one picture of this subject, and it hangs at Trentham (No. 160 in the catalogue). The correct size is $67\frac{1}{2} \times 60\frac{1}{2}$ in.

✓
LIGONIER, John, Viscount, afterwards 1st Earl.

Sketch.

EXHIBITED.

British Institution, 1861, No. 191, by William Russell.

Sold at Christie's, May 19, 1821, Lot 39 (Thomond, owner), described as small study for the grand equestrian portrait of Lord Ligonier, to Rogers, for £21; June 16, 1832, Lot 83 (Rogers, owner), for £4, to Gilmore; March 6, 1863, Lot 75 (W. Russell, owner), described as a study for the equestrian portrait of Lord Ligonier, to Balfour, for £25; and December 6, 1884, Lot 240 (W. Russell, owner), for £22 1s., to Agnew.

Another sketch was sold at Christie's: equestrian Lord Ligonier and two other sketches, May 26, 1821, Lot 13 (Lady Thomond, owner), for £7, to Turner.

LIGONIER, John, Viscount, afterwards 1st Earl.

Three-quarter length, canvas 51 × 41 in.

Three-quarter face, looking to the right; in uniform; cuirass and ribbon of K.B.

Sat in 1755 and 1757.

EXHIBITED.

British Institution, 1846, No. 48, by J. A. Lloyd.

National Portrait Exhibition, 1867, No. 417, by Charles S. Lloyd.

LIGONIER, Penelope, Lady.

Daughter of George Pitt, 1st Lord Rivers; married, 1767, Col. Ligonier, afterwards Edward, 2nd Viscount Ligonier, who died 1782; divorced, December 10, 1771, and married, secondly, in 1784, Captain Smith.

Sat in February, 1771. Paid for, 1770, Lady Ligonier, £150; March 18, 1774, Lady Ligonier, paid by Mr. G. Pitt, £157 10s.; and between March, 1774, and May, 1775, Lady Ligonier, for changing the portrait, £36 15s.

The first payment is in the first ledger, and the second is evidently a repeat of this entry in the second ledger, as it appears at the top of the page. The word *changing* is ambiguous: it might mean altering, but as the picture is not to be found it might really mean changing for another picture, the original being either destroyed or sold as an unknown portrait in 1796.



"May 4, 1784, at Northampton, Lady Ligonier, the divorced wife of Lord Ligonier, to a private in His Majesty's Regiment of Royal Horse Guards Blue."—*Gentleman's Magazine*, 1784, p. 395.

Lord Ligonier married again, December 14, 1773, Lady Mary Henley, sister to the 2nd Earl of Northington.

The marriage of Lady Ligonier was dissolved at Doctors' Commons in 1771; the payment for the portrait by G. Pitt, and the payment for the alteration of it by her ladyship, arose, doubtless, out of that event.

There is a full-length portrait of her, by Gainsborough, belonging to General Pitt Rivers.

LINCOLN, Frances, Countess of.

Half length, canvas 24 × 18 in.

Lady Frances Seymour Conway, fourth daughter of Francis, 1st Marquess of Hertford; born, December 4, 1751; married, May 22, 1775, Henry Fiennes, Earl of Lincoln, second son of Henry, 2nd Duke of Newcastle, who died in his father's lifetime, October 22, 1778.

To left, three-quarter face, leaning her head on her right hand, and looking down; black dress; white sleeves and kerchief; powdered hair, falling in curls over her shoulders. Sky background.

Sat in 1781, 1782, and 1784. Paid for, 1784, Lord Hertford, for Lady Lincoln and Lady Elizabeth Conway, £110.

EXHIBITED.

Bethnal Green, 1872, No. 31, by Sir Richard Wallace, Bart.

Royal Academy, 1893, No. 28, by Lady Wallace.

The picture was bequeathed by the 4th Marquess of Hertford to Sir Richard Wallace, Bart., and by him to Lady Wallace, who left it to the nation with the Hertford House Collection in 1897.

LINDSEY, Albemarle, Earl of.

Head size, canvas 30 × 25 in.

When Colonel Bertie. Born, September 17, 1744; Colonel of the 89th Regiment of Foot; General, September 25, 1803; married, first, May 7, 1794, Eliza Maria, daughter of William Clay, widow of Thomas Scope, and, secondly, November 18, 1809, Charlotte, daughter of the Rev. Charles Layard, D.D.,

Dean of Bristol; succeeded as 9th Earl of Lindsey, February 8, 1809. He died September 17, 1818.

In the uniform of the Guards; with hair in powder.

Sat in 1787. Paid for, November, 1787, Coll. Bartie, £26 5s.; December, 1790, Coll. Bertie, £26 5s. Exhibited at the Royal Academy, 1788, No. 265.

The picture belongs to Lord Wimborne, and is No. 158 in the Canford catalogue. See BERTIE, *ante*, p. 82.

√

LINDSEY, Peregrine, Marquess of. See LADY MARY BERTIE, *ante*, page 81.

√

LINDSEY, Sir David.

Head size, canvas, oval, 30 × 24 in.

General, 1796; died, 1797.

Head turned to the right, looking out; dark brown hair, tied with ribbon behind; red coat edged with gold lace; white lace necktie. Blue-grey sky.

Sat in 1759 as Colonel Lindsey. Paid for before 1760, Coll. Lindsay, £21.

Sold at Christie's, June 25, 1842, Lot 325, Hon. Captain Lindsay (Collector, owner), for £4 10s., to Emery.

The picture was bequeathed by Lady Murray to the Board of Manufactures, Edinburgh, and is now in the National Gallery of Scotland.

LINDSEY, Lady Jane.

Whole length, canvas.

Jane, daughter of George, 10th Earl of Crawford; born 1757; married, March 30, 1772, as his first wife, Archibald, 11th Earl of Eglinton. She died January 22, 1778.

Seated; playing on a harp; amber dress, with dark blue robe; at her feet a book of music; landscape background beyond.

EXHIBITED.

Royal Academy, 1883, No. 213 (dimensions given, $82\frac{1}{2} \times 58$ in.), by the Earl of Crawford. Described as above.

The picture belongs to the Earl of Crawford and Balcarres. *See EGLINTON, ante*, p. 282, for a further account of the two pictures. They were both paid for before the Earl of Eglinton married Miss Twysden in 1783, but four years after his first wife's death. The original belongs to the Earl of Eglinton.

LINLEY, Miss Elizabeth. *See SHERIDAN.*

EXHIBITED.

Grafton, 1894, No. 124, by the Corporation of Glasgow.

Sold at Christie's, May 12, 1838, Lot 68 (Lord Northbrook, owner), sketch of Miss Linley, first wife of R. B. Sheridan, £82 19s., to Gritten. Portrait of Miss Linley sold at Christie's, June 3, 1865, Lot 127 (Colnaghi, owner), for £12 12s., to Haig.

LISBURNE, Wilmot, 4th Viscount, afterwards 1st Earl.

Half length, canvas 30 × 25 in.

Born 1728; M.P. for Cardigan, 1755-1796; succeeded, February 4, 1766; created Earl of Lisburne on July 18, 1776; married, first, July, 1754, Elizabeth, only daughter of Joseph Gascoyne Nightingale, who died May 9, 1755; secondly, on April 19, 1763, Dorothy, daughter of John Shafto. He died, January 6, 1800. There is a long account of him in the "Gentleman's Magazine," 1800, p. 89.

Three-quarter face to the right; head and shoulders to the waist; right hand lying across a book; books in the background; part of the robes are red, and part gold embroidery.

Sat in August, 1766.

Sold at Greenwood's, April 15, 1796, Lot 7, as Lord Lisburne, for £9 19s. 6d., to Simpson; same day, Lot 8, as Lord Vaughan (family name of the Earl of Lisburne), for £7 7s., to Collins; at Messrs. Foster's, 1849, same picture, £12 12s., to Norton.

The picture belongs to the Earl of Lisburne, at Crosswood, Aberystwith, South Wales.

LISBURNE, Dorothy, Countess of.

Three-quarter length, canvas 48½ × 39½ in.

Dorothy, eldest daughter of John Shafto; married, April 19, 1763, as his second wife, the Hon. Wilmot Vaughan, afterwards 1st Earl of Lisburne. She died 1805.

Full face ; left hand clasped over right hand, which holds an open book ; low bodice ; white dress ; black shawl over both shoulders ; landscape background.

Sat in March, 1771, May, 1772, and May, 1777.

The picture belongs to the Earl of Lisburne, at Crosswood, Aberystwith, South Wales.

LISBURNE, Wilmot, 2nd Earl of. *See* LORD VAUGHAN.

LISLE, John, Lord. *See* LYSAGHT.

LISTER, Master Thomas.

Whole length, canvas 91 × 55 in.

Born March 22, 1752 ; created Baron Ribblesdale, October 26, 1797 ; married, 1789, Rebecca, daughter of Joseph Fielding. He died, September 22, 1826.

In a landscape ; Vandyke dress ; right hand raised, and leaning on a staff.

Sat in 1764. Paid for, April 7, 1764, Master Lister, £31 10s. ; November 10, 1764, Master Lister, £31 10s.

EXHIBITED.

Grosvenor, 1884, No. 20, by Lord Ribblesdale.

The picture belonged to Lord Ribblesdale, who sold it to Lord Masham of Swinton Park, the present owner.

LISTER, Miss Beatrix.

Half length, canvas 31 × 25 in.

Daughter of Thomas Lister, M.P., and sister of Thomas Lister, 1st Baron Ribblesdale ; born November 25, 1749 ; married, November 14, 1778, John Parker, of Browsholme, co. York.

Seated, with a dog in her lap ; dark blue dress with slashed sleeves ; a row of pearls round her neck.

Sat in 1765. Paid for, 1764, Miss Lister, £18 7s. 6d. ; August 17, 1765, Miss Lister, £18.

EXHIBITED.

British Institution, 1817, No. 4, by T. Lister Parker.

Grosvenor, 1884, No. 91, by Lord Ribblesdale.

ENGRAVED.

S. W. Reynolds, 1820, $4\frac{7}{8} \times 4$ in.

The picture, which probably came from Browsholme on the death of Thomas Lister Parker, belongs to Lord Ribblesdale.

LIVERPOOL, Charles, 1st Earl of. See JENKINSON, *ante*, page 514, and BUTE, pages 135, 136.

LIVERPOOL, Catherine, Countess of.

Whole length, canvas.

Catherine, daughter of Sir Cecil Bishopp, Bart., married, first, Sir Charles Cope, Bart., and secondly, June 22, 1782, as his second wife, Sir Charles Jenkinson, created Baron Hawksbury, August 21, 1786, and Earl of Liverpool, May 28, 1796. She was the mother of the Duchess of Dorset. The Earl of Liverpool died at the age of eighty-one on December 17, 1808, in consequence of a shock caused by an accident that occurred to the Countess, her dress having caught fire and dreadfully burnt her before the flames were extinguished.

Sat in 1757 as Miss Bishop.

Bought of Martin H. Colnaghi, March 17, 1877, by Henry Graves and Co., and sold by them, November 11, 1877, to Sir H. M. Thompson, Bart.

The picture belongs to Sir Henry Meysey-Thompson, Bart.

LLOYD, Mr.

Sat in 1757 eight times, 1759 as Mr. and Mrs. Lloyd, and 1761 as Mr. Lloyd. Paid for before 1763, Mr. Loyd, £21.

^VLLOYD, Mrs.

Sat in March, 1757, eight times ; June, 1759, Mr. and Mrs. Lloyd.

LLOYD, Mrs.

Whole length, canvas 93 × 57 in.

Joanna, daughter of John Leigh, of North Court, Isle of Wight, married first, 1775, R. B. Lloyd, of Maryland ; secondly, F. L. Beckford, of Basing Park, Hants.

Standing to left, in a wood, leaning against a pedestal, inscribing her name on the trunk of a tree ; white dress ; sandals.

Sat in 1777. Paid for after 1772, Mrs. Lloyd, £78 15s. ; June, 1777, Mrs. Lloyd, £78 15s. Exhibited in the Royal Academy, 1776, No. 234.

Morning Post, 1776 : "The whole-lengths of the two ladies are fine pictures (No. 233, Duchess of Devonshire ; No. 234, Mrs. Lloyd). The designs are pleasing, particularly that of Mrs. Lloyd on the left side, a beautiful figure in a loose fancy vest, inscribing her husband's name on the bark of a tree. The idea is taken from 'As you Like it.'"

"Mrs. Lloyd afterwards married F. L. Beckford, of Basing Park, Hants. The picture is in the possession of Mrs. Arcedeckne, whose family is connected with Mrs. Lloyd."—TOM TAYLOR, vol. ii., p. 155.

EXHIBITED.

British Institution, 1831, No. 80, by Andrew Arcedeckne, M.P.

Royal Academy, 1873, No. 59, by Baron Lionel de Rothschild, M.P.

" " 1887, No. 37, by Lord Rothschild.

Sold at Christie's, May 29, 1869, Lot 102 (Ward, owner), Miss Leigh (afterwards Mrs. Lloyd, secondly Mrs. Beckford), for £840, to Agnew. March 3, 1883, Lot 49, copy (Morris, owner), £39 18s., to Wertheimer. A study of Mrs. Lloyd sold at Christie's, March 2, 1865, Lot 64 (Lord Arran, owner), for £6 15s., to Hawkins. Sold at Foster's, March 8, 1899.

ENGRAVED.

S. W. Reynolds, 1835, $6\frac{1}{2} \times 3\frac{7}{8}$ in.

R. Graves, A.R.A., 1867, $16\frac{1}{4} \times 10\frac{3}{8}$ in.

The picture was left by Mrs. Lloyd to her daughter, by her second husband, who became Mrs. Ward. She was half-sister to Mrs. Arcedeckne, widow of Andrew Arcedeckne, who housed the picture until 1869, when it was sold by Mrs. Ward's children at Christie's to Messrs. T. Agnew and Sons, who sold it to Baron Lionel de Rothschild, from whom it descended to Lord Rothschild, the present owner. It hangs at Tring Park.

LOCKHART, Captain John, R.N., afterwards Admiral Sir John, Bart.

Three-quarter length, canvas 50 × 40 in.

Born 1721 ; succeeded his brother, 1780 ; admiral, 1779 ; distinguished himself when in command of the "Tartar" ; died 1790.

In uniform ; right hand holds a staff ; forefinger of left hand points to a ship in the distance.

Sat in 1760 and 1762 as Captain Lockhart, R.N. Paid for, 1761, Captain Lockard (first picture), £26 5s.

ENGRAVED.

J. McArdell, 14 × 11 in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{1}{8} \times 2\frac{1}{2}$ in.

"One of the most gallant officers of his time. His action with seven French privateers in the 'Tartar' in 1757 had been rewarded with a salver by the merchants of London, and a £100 cup by those of Bristol in January, 1758."—TOM TAYLOR, vol. i., p. 186.

LOCKHART, Captain John, R.N.

Paid for before 1763, Capt. Lockart, for Lord Hindford, £42.

John, 3rd Earl of Hyndford, succeeded to the title in 1707, and was ambassador to Vienna from 1752 to 1764. He married the daughter of Sir Cloudesley Shovel. He died July 19, 1767.

LOCKWOOD, Mrs. *See* MISS MORRIS.

LONG, Harriot, Lady Tilney. *See* MISS HARRIOT BOUVERIE, *ante*, page 104.

LONG, Mrs., afterwards Lady. *See* MISS AMELIA HUME, *ante*, page 494.

LONG, Mr.

Sat in August, 1757, as Mr. and Mrs. Long.

LONG, Mrs.

Sat in August, 1757, as Mr. and Mrs. Long.

LONG, Miss.

Afterwards Mrs. Palmer, wife of John Palmer, M.P. for Bath, Comptroller of the General Post Office ; inventor of mail coaches, 1784.

Sat in September, 1777.

Sold at Christie's, February 18, 1886, Lot 58 (Colonel Palmer, owner), described as above, for £63, to E. B

V
LORT, Rev. Michel, D.D., F.R.S., F.S.A.

Born, 1725 ; died, 1790.

Profile to right ; in black coat ; arms folded in front ; white neckcloth ; large white wig ; curtain and sky background.

"May 14, 1791. Ended the sale of the valuable library of the late Dr. Lort . . . the produce of which amounted to £1,269."—*Gentleman's Magazine*, 1791, p. 577.

ENGRAVED.

James Stow, 1815, $4\frac{1}{4} \times 3\frac{7}{8}$ in.

LOTEN, Joan Gideon.

Was appointed Dutch Governor of Ceylon, September 30, 1752.

Sat in December, 1764, as Mr. Lowten. Paid for, December 8, 1764, Mr. Loten, £25 ; December 14, 1764, Governor Loten, £25.

The Portuguese settled in Ceylon in 1517, but they were ousted by the Dutch about 1658. In 1795-96 it was conquered by the British, who annexed it to the Presidency of Madras. It was formally ceded to Great Britain at the Peace of Amiens in 1801-2.

LOTHIAN, William John, Marquess of, K.T.

William John, 5th Marquess ; General in the Army ; Colonel of the 11th Regiment of Dragoons, and K.T. ; born 1737 ; married, 1763, Elizabeth, only daughter of Chichester Fortescue ; died 1815.

Sat in May, 1777. Paid for July 1, 1776, Lord Lothian, £36 15s.

The picture, which was presented to Charles, Marquess of Granby, in exchange for his own (see *ante*, p. 389), was burnt at Belvoir Castle, October 26, 1816.

LOTHIAN, Elizabeth, Marchioness of. See ANCRUM, *ante*, pages 20, 21.

LOUDOUN, James, 5th Earl of.

Three-quarter length, canvas $49\frac{1}{2} \times 38\frac{1}{2}$ in.

Born 1726 ; Major-General in the Army ; assumed the name of Muir ; succeeded the 4th Earl, who commanded the British Horse at the Battle of



Fontenoy, April 30, 1745, where he was mortally wounded, one of his legs being taken off by a cannon-ball. He expired soon afterwards. The 5th Earl died in 1786.

In military uniform ; his hands upon his hips ; landscape background.

EXHIBITED.

Grosvenor, 1884, No. 154, by Lord Donington.

ENGRAVED.

R. B. Parkes, 1874, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

This picture came into the Hastings family by the marriage of Francis, 2nd Earl of Moira, with Flora Muir (Campbell), Countess of Loudoun in her own right. It afterwards belonged to her grandson, the 4th Marquess of Hastings, and on his death became the property of Edith Maud, Countess of Loudoun, and now belongs to her son, the Earl of Loudoun.

LOUGHBOROUGH, Alexander Wedderburn, Lord.

Three-quarter length, panel 49 × 39 in.

Descended from Sir Henry Erskine and his wife, Janet, daughter of Peter Wedderburn, a Lord of Session as Lord Chesterhall ; born in Edinburgh, February 13, 1733. He was called to the Scottish Bar when only nineteen years of age, but determining to seek a wider sphere for his professional pursuits, he came to London in 1753, and became a member of the Inner Temple, and took lessons in elocution from Macklin. He was called to the English Bar in 1757. He pleaded in the Douglas and Hamilton cause, and successfully defended Lord Clive ; became Solicitor-General in 1771 ; Attorney-General in 1778 ; Lord Chief Justice of the Common Pleas 1780, and Lord High Chancellor of Great Britain in 1793. He was, June 14, 1780, created Baron Loughborough, and April 21, 1801, advanced to the dignity of Earl Rosslyn, county Midlothian. Married, first, 1767, Betty Anne, daughter of John Dawson ; and, secondly, 1782, Charlotte, daughter of William, Viscount Courtenay. Died January 3, 1805, and his remains were interred in St. Paul's Cathedral.

Sitting in his robes ; his arm resting on the arm of a chair ; a paper in his left hand ; on table inkstand and papers ; curtain and columns.

Exhibited in the Royal Academy, 1785, No. 181.

Morning Chronicle, April 28, 1785 : "His portrait of Lord Loughborough is a good likeness, but he has suffered his Lordship's *oculus eloquens* to escape him. No man's countenance was ever animated with more animated and with more sensible and piercing eyes than Lord Loughborough's, but they are not alive in the portrait."

General Advertiser, April 21, 1785 : "Among those of merit are the works of Sir Joshua Reynolds ; and the best picture in the room is confessedly his portrait of Lord Loughborough in his judicial robes, half length. The likeness is inimitable, and every judge of painting expressed his wish that the colouring might live as long as the canvas existed."

Morning Herald, April 28, 1785 : "No. 181, Lord Loughborough, an assemblage of lines in which light and shade appear without the least harmony or design."

EXHIBITED.

National Portrait Exhibition, 1867, No. 779, } by the Earl of Sheffield.
Royal Academy, 1884, No. 42,

ENGRAVED.

J. Grozer, 1786, $18 \times 13\frac{7}{8}$ in.

Another plate in line, British Museum ; half length, seated ; holding front of robe in left hand ; right hand upon Lord Chancellor's cushion ; mace on a table ; robes of Chancellor, $16\frac{1}{2} \times 13\frac{1}{2}$ in. ; engraver not known.

LOVAINE, Isabella, Lady, afterwards Countess of Beverley.

Half length, canvas 30 x 25 in.

Isabella Susannah, second daughter of Peter Burrell, of Beckenham, Kent, and sister to the second wife of Hugh, 2nd Duke of Northumberland ; married, June 8, 1775, Algernon, 2nd Lord Lovaine, who succeeded as Lord Lovaine in 1786, and was created Earl of Beverley, November 2, 1790. She died January 24, 1812.

Three-quarter face, looking towards the right ; in pink dress, with black silk cloak trimmed with black lace ; white fichu round neck, passing under a white bodice, tied with narrow white strings ; hair powdered, worn in large curls.

Sat in June, 1789, as Lady Lovaine. Paid for, February, 1790, Lady Lovain, £52 10s.

"Lady LOUVAIN is for FAWCETT."—From a newspaper, 1789.

The picture belonged to George, 2nd Earl of Beverley, until 1865, when he became 5th Duke of Northumberland. It now belongs to the Duke of Northumberland at 28, Grosvenor Square, London.

LOWTEN, Mr. *See* LOTEN.

LOWTHER, Sir William.

Of Swillington.

"This amiable and accomplished young millionaire had known Reynolds at Rome, and had sat to him soon after his first settlement in London. In April of this year he died of a

fever at twenty-six, leaving £20,000 a year in land, of which the bulk descended to his imperious and morose cousin, Sir James, afterwards 1st Earl of Lonsdale, already enormously rich, and the tyrant of Cumberland and Westmoreland. But Sir William, generous in death as he had been in life, left out of his personal estate thirteen legacies of £5,000 each to as many friends. Most of the legatees commissioned Reynolds for copies of Sir William's portrait, and for two years afterwards he was busy with these profitable commissions, executed under his own eye, but principally painted by Marchi, Barron, and Berridge, his pupils, or by his drapery men. The original picture belongs to Mr. G. Bentinck."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 149.

Paid for 1754, Mr. Hopkins, paid for Sir W. Lowther, £12 12s.

„ 1754, Major Kenneer, for Sir W. Lowther's picture, £12 12s.

„ before 1760, Mr. Bridgman, for Sir W. Lowther, £12 12s.

„ 1765, Mr. Lowther, for a copy, £26 5s.

Sold at Greenwood's, April 16, 1796, Lot 6, Sir Wm. Lowther, three-quarter length, for £5 10s., to James.

Memo., February, 1757, "Mr. Reynolds's Sir Wm. Lowther."

„ April, „ "To finish a copy of Sir Wm. Lowther for Mr. Wilson, to be finished beginning of June."

„ June, „ "Mr. Cambell in Hanover Square, to send a copy of Sir Wm. Lowther."

„ „ „ "A copy of Sir Wm. Lowther for Major Kinnear to be ready within six weeks."

LUARD, Mr.

Sat in 1757.

LUCAN, Charles, 1st Earl.

Whole length, oval, 29 × 24 in.

Sir Charles Lucan, M.P. co. Mayo, Ireland; created, June 24, 1776, Baron Lucan of Castlebar; advanced to the earldom of Lucan, October 6, 1795; died March 29, 1799.

In the dress of the period; powdered hair; face turned to the right.

Sat in 1780. Paid for, August 30, 1778, Lord Lucan, £36 15s. 6d. Pocket-book of 1778 missing, but in the "Life of Sir Joshua," vol. ii., p. 224, Lord Lucan is mentioned thus: "Other sitters of the year were Lord Lucan, etc., etc."

ENGRAVED.

J. Jones, 1787, $13\frac{1}{4} \times 11$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

The picture, which was bequeathed in 1799 by Charles, 1st Earl of Lucan, to his daughter, Lavinia, Countess Spencer, belongs to Earl Spencer, and is No. 176 in the Althorp catalogue.

✓
LUCAN, Richard, 2nd Earl.

Head size, canvas 30 × 24 in.

Richard, eldest son of Charles, 1st Lord Lucan ; born 1764 ; married, May 26, 1794, Lady Elizabeth Belasyse, daughter of Henry, Earl of Fauconberg ; died, June 29, 1839.

Sat in July, 1786, as Mr. Bingham.

EXHIBITED.

British Institution, 1861, No. 164, }
Dublin, 1872, No. 170, } by Earl Spencer.

The picture belongs to Earl Spencer, and is No. 208 in the Althorp catalogue.

✓
LUCAN, Lady, Children of.

The only evidence of the existence of such a picture rests with Walpole, who in 1786 describes a picture of two children as "Two children of Lady Lucan, natural expression ; " "At that time Lord Lucan's family were grown up—the Miss Anne Bingham and Lady Spencer, two of his daughters, being exhibited the same year."

The picture was evidently of the children of Mr. Vandergucht, who sat in January, 1786, and was paid for November, 1785 ; moreover, the criticism in the "Morning Herald" exactly describes this picture. The "Public Advertiser" calls it Mr. Vandergucht's children. See VANDERGUCHT.

LUCAS, Charles, M.D.

Half length.

An Irish physician ; he was compelled to leave Ireland on account of his political principles ; came to London ; was regarded as a martyr to liberty and eulogized by Dr. Johnson ; afterwards M.P. for Dublin ; a statue erected to his memory is in the Exchange, Dublin ; died in 1771.

In a wig, bands, and gown ; holding a scroll with Latin inscription (thesis for his Doctor's degree) in his hand.

Sat in 1755.

ENGRAVED.

J. McArdell, $11 \times 8\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{3}{8}$ in.

The picture once belonged to the Earl of Charlemont.

Note to the sitting : "A man of note at this moment. He was an Irishman. Originally an apothecary, became a physician, an honour of which he shows himself proud by making Reynolds put into his hand in this portrait the thesis for his Doctor's degree. Distinguished himself by his vehement opposition to the Government and Duke of Dorset the Viceroy ; was accused and compelled to leave Ireland, and was now regarded by the opponents of the administration as a martyr of liberty. Johnson, in a review of his essay on Waters, 1754, says of Lucas : 'The Irish ministers drove him from his native country by a proclamation in which they charge him with crimes of which they never intended to be called to the proof, and oppressed him by methods equally irresistible by guilt and innocence. Let the man thus driven into exile for having been the friend of his country be received in every other place as a confessor of liberty, and let the tools of power be taught in time that they may rob but cannot impoverish.' In 1758 Lucas edited 'Smith's History of the last four years of the reign of Queen Anne,' went back to Ireland, where he was returned member for Dublin, died in 1771, and was honoured by a statue in the Dublin Exchange. His portrait represents a young and handsome man, but with an unmistakable expression of vanity."—TOM TAYLOR, vol. i., pp. 146, 147.

LUDLOW, Peter, afterwards 1st Earl, and his Dog.

Whole length, canvas 93 × 57 in.

Born April 30, 1730 ; represented co. Huntingdon in Parliament ; Privy Councillor in England, 1782 ; Baron of Ardsalla, December 19, 1755, and Earl Ludlow, October 3, 1760 ; married, January 20, 1753, Frances Lumley, eldest daughter of Thomas, Earl of Scarborough. He died September 30, 1803, at Ardsalla, co. Meath.

Sat in February, 1755, as Mr. Ludlow and his dog.

Full length, standing figure, in white hussar or Hungarian uniform, with round white hat and feather. The face is seen in three quarters, turned towards the right ; the dress is white satin, embroidered with gold, and a short ermine-lined cloak over the left shoulder. He rests his right hand on the head of a magnificent dog, seated beside him. The background is a wild and dark mountainous scene.

The picture was purchased by the Duke of Bedford before 1856 ; it is mentioned in the preface of Cotton's book as having come from a seat of the former Earls of Ludlow ; it now belongs to the Duke of Bedford, and is No. 265 in the Woburn catalogue.

LUDLOW, Frances, Lady.

Frances Lumley, eldest daughter of Thomas, 3rd Earl of Scarborough ; married, January 20, 1753, Peter Ludlow, afterwards 1st Earl.

Sat in May, 1755, as Lady F. Ludlow, and April, 1758, as Lady Ludlow.

LUSHINGTON, Mrs., and Child.

Sold at Christie's, January 30, 1897, Lot 157 (owner's name not given), for £35 14s., to Frazer.

LUTHER, Mr.

Sat in January, 1770. Paid for November 4, 1763, Mr. Luther, £25; before 1769, Mr. Luther, for a copy, £26 5s.; May 30, 1770, Mr. Luther, £73 10s. These entries point to two head-size pictures and a three-quarter length.

Sold at Greenwood's, April 16, 1796, Lot 25, for £10 10s., as Mr. Luther, half length, to Hawke.

LUTHER, Mrs.

Sat in June, 1766. Paid for November 4, 1763, Mrs. Luther, £25.

LUTTRELL, Miss.

Elizabeth, second daughter of Simon Luttrell, 1st Earl of Carhampton, and sister of Colonel Luttrell. She died in August, 1799.

Sat in April, 1769. Paid for, 1770, Miss Lutterel, now Mrs. Southcot £36 15s.; frame paid, two guineas and a half.

"1772, while facetious Mr. Southcote, in his character of a Smithfield butcher, kept feeling his ribs from time to time, and estimating his weight and value at the then high price of butchers' meat."—TOM TAYLOR, vol. i., p. 434.

Note to the sitting: "When Miss Luttrell is finished, write to Mr. Luttrell, Dunster Castle, Somersetshire."

"Miss Luttrell was the sister of Mrs. Horton, afterwards Duchess of Cumberland. They were the sisters of Colonel Luttrell, who, at the time Miss Luttrell was sitting, was in the full flush of his notoriety as the opponent of Wilkes at the Middlesex election on the 13th of April. Their father was Simon Luttrell, Lord Carhampton, an Irish peer."—TOM TAYLOR, vol. i., p. 347.

LYNE, Mrs. *See* SEAFORTH.

✓
LYSAGHT, John, afterwards John, Lord Lisle.

Head size, canvas 30 × 24 in.

John Lysaght, who was descended from the ancient house of O'Bryen, born 1702, was created Baron Lisle, of Mountnorth, co. Cork, September 18, 1758; married, first, 1725, Catherine, daughter of Lord Chief Baron Deane; secondly, 1746, Elizabeth, daughter of Edward Moore; died June 15, 1781.

Paid for before 1760, Mr. Lysaght, for Capt. Walsingham, £21.

Sold at Christie's, July 9, 1888, Lot 346 (Lord Lisle, owner), for £22 1s., to Martin H. Colnaghi; sold by him to Charles Sedelmeyer, of Paris, in 1888, from whom it passed to Mons. C. Groult, of Paris, the present owner.

LYTTELTON, George, 5th Bart. and 1st Lord.

Bust, canvas 30 × 25 in.

Born January 17, 1709; educated at Eton and Oxford; page of honour to the Princess Royal, 1729; M.P. for Oakhampton from 1735 to 1754; opposed Walpole; secretary to the Prince of Wales, 1737; Lord of the Treasury, 1744; Chancellor of the Exchequer, 1755; litterateur, principal work, "New Dialogues of the Dead;" created Lord Lyttelton, November 19, 1757; married, first, Lucy, daughter of Hugh Fortescue; secondly, August 10, 1749, Elizabeth, daughter of Field-Marshal Sir Robert Rich, Bart.; died August 22, 1773.

Looking to the right; purplish dress; powdered wig; white necktie; right hand in waistcoat.

EXHIBITED.

National Portrait Exhibition, 1867, No. 338, by Lord Lyttelton.

ENGRAVED.

G. H. Every, 1866, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

Johnson, in his "Lives of the Poets," criticises the productions of Lord Lyttelton in a very trenchant and unsparing manner.

The picture belongs to Viscount Cobham at Hagley Hall, Stourbridge.

✓
LYTTELTON, William Henry, afterwards Lord Lyttelton.

Created Baron Westcote, July 31, 1776, and Lord Lyttelton, August 13, 1794; married, first, June 2, 1761, Mary, daughter of James Macartney, and, secondly, February 19, 1774, Caroline, daughter of John Bristow. He died September 14, 1808, aged eighty-four.

Sat in June, 1772, as Mr. Lyttelton.

Sold by Mr. Squibb, May, 1816, at Mrs. Piozzi's sale, Lot 57, for £43 1s., to Mr. Lyttelton.

The picture belongs to Viscount Cobham at Hagley Hall, Stourbridge.

Lord Cobham succeeded as 5th Baron Lyttelton in 1876, and became Viscount Cobham on the death of the Duke of Buckingham in 1889.

✓
LYTTELTON, Elizabeth, Lady.

Daughter of Field-Marshal Sir Robert Rich ; married, secondly, August 10, 1749, George, 1st Lord Lyttelton ; she died September 17, 1795.

Sat in August, 1759. Paid for, 1763, Lady Lyttleton, £21 ; December 6, 1763, Lady Lyttleton, £18 10s.

This picture is not at Hagley Hall.

McARDELL, James.

Half length, canvas 29 × 24 in.

Mezzotint engraver ; born in Dublin, 1729 ; came to London and attained great excellence in his art ; died June 2, 1765.

Seated facing the spectator ; nearly full face ; plum-coloured coat ; dark background.

“His talents were duly appreciated by the great painters of his time, especially by Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by MacArdell's engravings when the pictures had faded away, and it may be noted that Lady Charlotte Fitzwilliam was published by Reynolds himself.”—JOHN CHALONER SMITH, p. 835.

EXHIBITED.

Royal Academy, 1884, No. 19, by Sir G. Greenfell, Bart.

Bought in at Christie's, March 12, 1836, Lot 12 (described as McArdell, full of character), by the owner, Meade, for £6.

MACARTNEY, George, afterwards Earl.

Head size, canvas, oval 30 × 25 in.

Born 1737 ; Irish diplomatist ; Ambassador in Russia, 1765 ; Chief Secretary to Lord Townshend, Lord-Lieutenant of Ireland in 1769 ; made K.B. 1775 ; Governor of the Caribbee Islands, 1775 ; was created Lord Macartney in 1776, and Earl in 1794 ; Governor of Madras, but opposed the policy of Warren Hastings ; Ambassador in China, 1792, and finally Governor of the Cape from 1797 to 1799. He married, February 1, 1768, Lady Jane Stuart, second daughter of the Earl of Bute, and died without issue March 31, 1806, when all his honours became extinct.

Full face, looking to right ; green coat with gold facings, and fastened with two top gold buttons ; white neckcloth and frill.

Sat in October, 1764. Paid for, October 19, 1764, Mr. Macartney, £26 5s.

Sold at Christie's, June 13, 1823, Lot 49 (George Watson Taylor, owner), described as "the late Earl Macartney painted in early life," to Lord Egremont, for £35 14s.

The picture belongs to Lord Leconfield, and is No. 12 in the Petworth catalogue.

Note to 1764 sitting : "Afterwards corrected into Sir G., successively Russian Minister, Governor of Grenada and Madras, and Ambassador Extraordinary to China."—TOM TAYLOR, vol. i., p. 241.

MACARTNEY, George, Lord, afterwards Earl.

Full face, looking to the right ; coat with gold facings, two top buttons unfastened ; white neckcloth and frill.

Sat in July, 1789. Paid for, July, 1789, Lord Macartney, £52 10s.

ENGRAVED.

S. W. Reynolds, 1823, $4\frac{1}{4} \times 3\frac{1}{8}$ in.

Beechey, 1852, vol. i., p. 261, note, says : "Reynolds afterwards attempted to finish the portrait of Lord Macartney, for which that nobleman had sat some time before, but he found himself unable to proceed."

A picture of Lord Macartney from Scotland, whole length, was sold at Christie's, June 14, 1875, Lot 106 (purchaser's name not given), for £18 18s.

MACARTNEY, Mrs.

Elizabeth, youngest daughter of the Rev. John Winder ; prebendary of Kilroot and rector of Carmony ; married, in 1732, George Macartney, of Lissanoure. She was the mother of Earl Macartney, and died July, 1755. There may be some mistake as to the month she died in—or the picture may represent her husband's mother, Elizabeth, daughter of William Dobbryn, second wife of George Macartney, senior.

Sat in November, 1755.

MACARTNEY, Miss.

Probably Letitia, daughter of George Macartney ; married, in 1756, Godfrey Echlin, of Echlinville, co. Down. She died 1767.

Sat in November, 1755.

McDANIEL, Lady.

Sat in April, 1757.

MACDONALD, Sir Archibald.

Second son of Sir Alexander Macdonald; was made Solicitor-General in 1784, and Attorney-General in 1788, and Chief Baron of the Court of Exchequer in 1793; created a baronet, November 27, 1813; married, 1777, Louisa, eldest daughter of Granville, 1st Marquess of Stafford, K.G.; died May 18, 1826.

Sat in November, 1787, as Solicitor-General.

Sir Archibald Macdonald, Bart., writes, January 11, 1899: "We do not possess a portrait of Sir Archibald Macdonald painted by Sir Joshua Reynolds in 1787. There is a portrait of Sir Archibald in full robes, painted by Angelica Kauffmann, the original of which I believe is now at Christ Church, Oxford."

MACKENZIE, Mrs., and Child. *See* SEAFORTH, page 871.

MACKLIN, Mrs. and Miss, with MISS POTTS.

Whole length, canvas 95 × 71 in.

Miss Potts is the young lady carrying the sheaf of corn. Mrs. Macklin is sitting spinning, with a Newfoundland dog by her side. Miss Macklin is feeding poultry.

Miss Potts afterwards married John Landseer, A.R.A., and died January 19, 1840.

Sat in August, 1788, Mrs. Maclin, Miss Maclin, and Miss Potts, and September, 1788, Mr. Macklin's dog.

Payments made by Mr. Macklin:

		£	s.	d.
November, 1779.	Mr. Maclin for Tuccia	210	0	0
January, 1788.	Mr. Macklin, for Tuccia the Vestal Virgin	210	0	0
September 2, 1788.	Mr. Macklin, for his family picture	105	0	0
September 16, 1788.	do.	105	0	0
	Mr. Maclin in part of 500 guineas for the Holy Family	30	0	0
April 30, 1789.	Mr. Macklin, the remaining payment for the Cottage Scene and the Holy Family	810	0	0
April, 1790.	Mr. Macklin (remaining unpaid £135)	180	0	0
	With what was owing makes a total of	1,785	0	0

EXHIBITED.

British Institution, 1813, No. 23, as "The Gleaners," by William Gosling.

Royal Academy, 1873, No. 280, as "The Cottagers," by Mrs. Gosling.

Grosvenor, 1814, No. 185, by R. Gosling.

*

"In this year Sir Joshua painted for Mr. Macklin a large fancy picture of a scene at a labourer's door, called the 'Gleaners,' introducing Macklin's wife and daughter as peasants. The centre figure, with a sheaf of corn on her head, was the portrait of a beautiful girl, Miss Potts, who became Mrs. Landseer, the mother of Sir Edwin. The picture is not one of his happiest in conception or execution."—TOM TAYLOR, vol. ii., p. 518.

ENGRAVED.

F. Bartolozzi, $17\frac{7}{8} \times 13\frac{7}{8}$ in.

S. W. Reynolds, 1835, $6\frac{3}{4} \times 5\frac{1}{2}$ in.

R. B. Parkes, 1876, $6\frac{1}{2} \times 5$ in.

October 8, 1788: "Macklin, the spirited printseller, is to pay Sir *Joshua* 500 guineas for a picture capable of making a good print, and from what the President has done to the female with the *spinning-wheel* and the other figures, the end will be attained. The sky at present has too much force, and requires tenderness, and to be kept down."

Morning Chronicle, February 29, 1792: "Macklin Gallery. 'The Cottagers,' by Sir Joshua Reynolds, we cannot look at without a sigh of regret, that the hand which gave such forms is cold and lifeless. When shall we look upon his like? Reynolds died, February 22, 1792."

Gallery of the Poets, Pall Mall, No. 21: "'The Cottagers'—from Thompson—by Sir Joshua Reynolds. In the *Rural Walk* we have never witnessed anything more charming than this performance—till we saw *The Cottagers* we thought Sir Joshua had been only conversant in the sublimer path of history and the epic—here he may indeed be said,—'she stoops to conquer'; for,—'though low the subject, yet not mean the praise.' The rustic *Groupe* is pleasingly interesting. The *Spinner*, the *Girl* returned from *Gleaning*, and the *Feeder of Poultry*, each feature and limb has its proper *tone* and attitude, and those the *tones* and attitudes of nature. Such the employments of the *Peasant Cot*. There is a peculiar beauty in the circumstance of the *Gleaner* standing to survey the employment of the rest of the family on her return, whilst the labour of the wheel is suspended, to enquire of the toil of the *Harvest Field*. Nor should the faithful *dog* be forgotten, who is of most happy introduction, both for figure and propriety of situation. Whilst we contemplated this painting, it was with pleasure we perceived that our favourite Bard had found the verdure of his fields—the foliage of his trees—and his accurate representation of country life, faithfully delineated by so distinguished a pencil as the PRESIDENT'S."—*A critic of 1790*.

MACKLIN, Charles.

Dramatist and actor; born about the commencement of the eighteenth century in the north of Ireland; member of a respectable family named McLaughlin; came to England in 1726, and was afterwards engaged at Lincoln's Inn Fields; established his fame in the character of Shylock in 1741; played in Dublin under Sheridan's management; returned to England and was engaged at Covent Garden Theatre. His long and extraordinary theatrical career ended in 1789, through failure of memory in Shylock, which he was playing for his own benefit. His plays and farces are numerous, and were successful. He died in 1797, the Nestor of the stage.

Sold at Christie's, May 3, 1845, Lot 56 (Sir Geo. Hayter, owner), for £22 11s. 6d., to Fuller. Described in the catalogue, "'Macklin the actor.' On the reverse is a fine sketch by the same master of Macklin, in 'King Lear.'"

MACPHERSON, James.

Half length, oval, canvas 30 × 25 in.

Scottish poet; born 1738; translator of "Fingal and Temora," which professed to be poems by Ossian. He was secretary to the Governor of Florida; was an M.P. for some years; died 1796, and was buried in Westminster Abbey.

Dress trimmed with fur; a roll of paper in his right hand; looking to his right.

Sat in 1772. Paid for, September, 1773, Mr. Macpherson, £36 15s.

EXHIBITED.

British Institution, 1817, No. 85, by the Earl of Egremont.

Sold at Christie's, May 5, 1810, Lot 74 (Caleb Whitefoord, owner), for £42, to the Earl of Egremont.

ENGRAVED.

J. K. Sherwin, 1775, $5\frac{5}{8} \times 4\frac{1}{4}$ in.

W. Bond (etching), 1806, $7\frac{5}{8} \times 6$ in.

W. Bond, 1813, $7\frac{5}{8} \times 6$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

The picture belongs to Lord Leconfield, and is No. 168 in the Petworth catalogue.

"Johnson, it is well known, pooh-poohed the pretensions of these poems—Ossian's—to a high place, either on the score of subject or treatment; but his strong sense seems to have guided him to the truth of the matter—that Macpherson had pieced genuine fragments into a whole, which as a whole no more belonged to any Celtic bard than the 'juncturæ' of the Scotch editor."—TOM TAYLOR, vol. i., p. 199.

"The controversy as to the genuineness of the poems published as Ossian's had been revived by the appearance of the 'Tour to the Hebrides,' and recently quickened by Macpherson's threatening letter to Johnson and the Doctor's scornful reply:

"MR. JAMES MACPHERSON,

"I received your foolish and impudent letter. Any violence offered to me I shall do my best to repel, and what I cannot do for myself the law shall do for me. I hope I never shall be deterred from detecting what I think a cheat by the menaces of a ruffian. What would you have me retract? I thought your book an imposture; I think it an imposture still. For this opinion I have given my reasons to the public, which I here dare you to refute. Your rage I defy; your abilities, since your Homer, are not so formidable; and what I hear of your morals inclines me to pay regard not to what you shall say, but to what you shall prove. You may print this if you will.

"S. JOHNSON."

—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 117.

An early copy of this picture (30 × 25 in.) was presented, May 9, 1895, by Henry Willett, of Brighton, to the National Portrait Gallery, and is No. 983 in the catalogue.

✓
MACPHERSON, Sir John.

Half length, canvas 30 × 24 in.

On whom the Governor-Generalship of India devolved when Hastings left India in 1785. Born in the Isle of Skye in 1744, and entering the East India Company's service as purser in 1768, he first showed the courage which was one of his chief characteristics as a volunteer in the storming of Bangalore. He stood high in the confidence of the Nawab of the Carnatic, and became his agent. In this character he became known to Lord North, and was now going out on the Supreme Council on his recommendation. He was a man of rare bodily graces and great power of command, and the chief agent in the overthrow of Hyder Ali. After his return from Bengal, where he had held the Governor-Generalship nineteen months—marked by bold and able financial and administrative reforms—he was superseded by Lord Cornwallis. He died in 1821.

Sat in 1779 and 1781. Paid for, November, 1779, Mr. John Macpherson, £52 10s.

Sold at Christie's, January 29, 1794, Lot 56 (John Hunter, owner), for £5 15s. 6d., to Caleb Whitefoord.

The picture belongs to the Marquess of Abergavenny, at Eridge Castle.

MAGILL, Miss Theodosia.

Three-quarter length, canvas 50 × 40 in.

Only daughter and heiress of Robert Hawkins Magill; born 1744; married, August 29, 1765, Sir John Meade, 4th Baronet, created, November 17, 1766, Viscount Clanwilliam and Baron of Gilford, and advanced on July 20, 1776, to the dignity of Earl of Clanwilliam. She died, March 2, 1817.

Sitting on a garden seat; in a pink dress; left arm resting on arm of seat, hand hanging down; right hand holding a book in her lap; headdress and pearls; string of pearls looping up a white sleeve; on her left a large vase, with roses climbing up the pedestal.

Sat in 1765. Paid for, February 8, 1765, Miss Magill, £36 15s.; and between 1764 and 1767, Miss Magill, £36 15s.

"At Brighton, in her seventy-fourth year, Theodosia, Countess of Clanwilliam. . . . Her ladyship was granddaughter of John, Earl of Darnley, and lineally descended from the illustrious Earl of Clarendon."—*Gentleman's Magazine*, 1817, p. 283.

ENGRAVED.

J. Watson, 1765, 13½ × 11 in.

The picture belongs to the Earl of Darnley at Cobham Hall, where there is also a fine half-length of her by Gainsborough, dated 1765.

MAGUIRE, Master Gideon.

A model for Hercules.

Sat in October, 1786, and August, 1787.

MAITLAND, Colonel.

Probably Richard, fourth son of Charles, 6th Earl of Lauderdale ; Deputy-Adjutant to the Forces in America ; married an American lady. Died August 24, 1772.

Sat in April, 1761, March, 1762, and November, 1766. Paid for, 1762, Coll. Maitland, £10 ; 1764, Coll. Maitland, £10 10s.

James, 7th Earl of Lauderdale (his brother), sat in 1761.

MAITLAND, Captain.

Probably Frederick Lewis, sixth son of Charles, 6th Earl of Lauderdale, a captain in the navy ; married, in 1767, Margaret, daughter of James Dick. Died December 16, 1786.

Paid for, December 25, 1762, Captain Maitland, India, £10 10s. ; February 28, 1763, Captain Maitland, £10 10s. ; again, same date, Captain Maitland, £21.

MAJOR, John.

Created a baronet, July 8, 1765, with remainder in default of male issue to John Henniker, the husband of Anne, his eldest daughter, who succeeded to the baronetcy on the death of Sir John Major, Bart., in 1781. See HENNIKER, *ante*, page 457.

Sat in June, 1762. Paid for, July 28, 1762 (second payment), Mr. Major, £21. Frame paid.

"February 16, 1781. Sir John Major, Bart., of Worlingworth, Suffolk. He was the head of the list of Elder Brethren of Trinity House, being chosen in 1741 ; was High Steward of Suffolk in 1755 ; represented Scarborough in 1761. . . . He died within six months after the death of his wife, and was buried in Worlingworth Church in the same vault on the 1st of March. . . . He has left a large fortune between his two daughters, the only surviving children, Lady Henniker, wife to the present baronet, the other the Duchess Dowager of Chandos."—*Gentleman's Magazine*, p. 194.

MALDEN, George, Lord, and LADY ELIZABETH CAPEL,
Children of William Anne Holles, 4th Earl of Essex.

Whole length, canvas 72 x 57 in.

George, Lord Malden, born November 13, 1757. He was educated at Corpus Christi College, Cambridge, and was in 1779 M.P. for Westminster; in 1781 for Lostwithiel; 1784 for Oakhampton; and 1794 and 1796 for Radnor. He succeeded to the peerage on the death of his father, March 5, 1799, and assumed the additional surname of Coningsby on the death of his maternal grandmother. In 1802 he was Lord-Lieutenant of Herefordshire. Married, first, June 6, 1786, Sarah, daughter of Henry Bazett, and, secondly, April 19, 1838, Miss Catherine Stephens. He died April 23, 1839.

Lady Elizabeth, born August 10, 1755; married, July 13, 1777, John, 3rd Lord Monson; died February 23, 1834.

Lord Malden stands in a Vandyke dress, with a stick in his right hand; his sister is sitting, holding a wreath of flowers in her left hand; a basket of flowers at her feet; left arm rests on a pedestal, on which is a vase; landscape.

Sat in 1767 as Lady Elizabeth Capel and her brother, Lord Malden, and 1768 as Lord Malden. Paid for, May 17, 1768, Lady Frances Coningby, for Lord Malden and sister, £175; May, 1768, Lord Essex's two children, £157 10s.

From the above payments it seems probable that there is another picture in existence. Reynolds is not likely to have made two entries under C. and E. in error, as the prices differ, although it is quite possible that he might have made duplicate entries on the same day in error, and in one case have transposed 157 into 175. In the entry under E. Reynolds first placed the figures, 150, outside the figure column, and then erased them, and put £157 10s. in its proper place. The price for a full-length portrait at this time was 150 guineas, but in the case of groups Reynolds's charge seems to have varied considerably according to circumstances.

EXHIBITED.

Royal Academy, 1878, No. 263, by the Earl of Essex.

„ „ 1896, No. 121, by J. Pierpont Morgan.

ENGRAVED.

C. Turner, 1817, $18\frac{1}{2} \times 14\frac{3}{8}$ in.

R. B. Parkes, 1864, $7\frac{1}{8} \times 5\frac{7}{8}$ in.

Proof by Turner sold at Sotheby's in 1890 for £20 10s.

The picture is signed and dated 1768, and was the property of the Earl of Essex at Cassiobury Park, who sold it to Messrs. T. Agnew and Sons, from whom it passed to J. Pearpoint Morgan, Esq., the present owner.



Hon. ^{Ms} Caroline Fox
Sir J. Ross & Co.

MALDEN, George, Lord, and his Sister.

Sketch, canvas 24 × 20 in.

The picture came into the possession of Richard Ford in 1824, and was recently the property of his son, the late Right Hon. Sir Francis Clare Ford, G.C.B.; it hangs at 17, Park Street, London.

MALMESBURY, James, 1st Earl of, K.B. See HARRIS, *ante*, page 441.

MALMESBURY, Harriet Mary, Countess of. See HARRIS, *ante*, page 442.

MALONE, Right Hon. Anthony.

Three-quarter length, canvas 50 × 40 in.

Born December 5, 1700; one of the ornaments of the Irish Bar; M.P. for Westmeath; Prime Serjeant, 1740; Chancellor of the Exchequer for Ireland, 1757. He married, in 1733, Rose, daughter of Sir Ralph Gore, Bart.; died May 8, 1776.

Sitting in his robes, with wig and lace bands; right arm rests on a table; a roll of paper in his hand.

Sat in November, 1759, as Mr. Malone. Paid for, July 30, 1778, remaining, for Chancellor Malone, £36 15s.

ENGRAVED.

J. R. Smith, 1779, 18 × 13 $\frac{7}{8}$ in.

Dr. Edward Hamilton gives the ownership of this picture to Mrs. O'Connor. Anthony Malone's niece, Mary, married John O'Connor, September 21, 1752.

A picture of Anthony Malone was recently in the possession of Francis Plunkett Dunne, of Brittas Clonaslee, Queen's Co., Ireland.

MALONE, Edmund.

Half length, canvas.

Born October 4, 1741; littérateur and critic; son of Edmund Malone, Judge of the Court of Common Pleas; removed to London and became the friend of Burke and Johnson; devoted himself to literature; his chief works are "Historical Account of the Rise and Progress of the English Stage," and his edition of "Shakespeare," 1790. He was one of Sir Joshua's executors,

and in 1797 he published a memoir of Sir Joshua Reynolds and his writings in two volumes. Died May 25, 1812.

Half length; looking to right; powdered wig; coat buttoned with three buttons, showing waistcoat below and white frilled cravat above; left hand not showing; right hand, with lace cuff, holding a book lettered "Old Worthies, vol. 4"; landscape and sky background.

Paid for between 1774 and 1776, Mr. Malone, £36 15s. 1d.

ENGRAVED.

Unknown, $4\frac{7}{8} \times 3\frac{1}{8}$ in.

F. Bartolozzi, R.A., 1787, $3\frac{5}{8} \times 2\frac{3}{4}$ in.

S. W. Reynolds, $2\frac{1}{8} \times 2$ in.

Dr. Edward Hamilton gives the ownership of this picture to Colonel Anthony Malone.

MALONE, Edmund.

Half length, canvas $29 \times 24\frac{1}{2}$ in.

Three-quarter face, looking to the right; dark coat; white cravat; crimson curtain draped behind the head.

Painted 1778; retouched 1789.

Sat in 1779 and 1786. Paid for, July 30, 1778, Mr. Malone, £36 15s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 565, by the Rev. W. H. Rooper. Grosvenor, 1884, No. 148, by William Agnew, M.P.

ENGRAVED.

C. Knight, 1791, $4\frac{1}{4} \times 3\frac{5}{8}$ in.

J. Scott, 1866, 5×4 in.

The picture was left to his elder brother, Richard, Lord Sunderlin, who married Dorothea, daughter of Godolphin Rooper, and died in 1816, from whom it descended to the Rev. W. H. Rooper, from whom it was purchased, with the picture of Lady Sunderlin, by Sir William Agnew, Bart., and presented by him, in November, 1883, to the National Portrait Gallery, No 709 in the catalogue.

Another portrait was sold at Christie's, March 3, 1865, Lot 33 (Lord Arran, owner), for £1 8s., to Nicholls. Bought in, January 20, 1894, Lot 16, by Walton (owner), for £3 3s.

MALPAS, George, Lord.

George, Viscount Malpas, son of George, 3rd Earl of Cholmondeley; born October 17, 1724; served as a volunteer at the battle of Fontenoy, May 11, 1745, and was immediately after appointed aide-de-camp to Sir John Ligonier. In the rebellion of 1745 he was appointed lieut.-colonel of the regiment of foot raised by his father. M.P. for Corfe Castle, 1768; for Bramber, 1769. Married, January 19, 1747, Hester, daughter of Sir Francis Edwards. He died March 15, 1764, in the lifetime of his father, his son becoming in 1770 the 4th Earl of Cholmondeley.

Sat in April, 1755.

A note in the pocket-book, *à propos* of the sending of his picture, will show the sort of perils pictures must have run in their transit in those days. To the "Right Hon. Viscount Malpas, to go by Goswell, the Wilton Bargeman, from the Globe, Hungerford Market."

MANCHESTER, Duchess of, and her Son.

Whole length, canvas 98 × 65 in.

Elizabeth, eldest daughter of Sir James Dashwood, Bart., of Kirtlington; born 1741; married, October 23, 1762, George Montagu, 4th Duke of Manchester; died June 26, 1832.

George Montagu, Viscount Mandeville; born November 11, 1763; died February 23, 1772.

In a wooded landscape as "Diana stealing a bow from Cupid, her infant son."

Sat in 1764, 1766, 1767, and May, 1768, as Duchess of Manchester. Lord Mandeville sat in May, 1768. Paid for, November 2, 1767, Duchess of Manchester, £78 15s.; August 20, 1768, Dutchess of Manchester, £78 15s.; June 28, 1771, Duchess of Manchester, £78 15s. Exhibited in the Royal Academy, 1769, No. 89, as "Diana disarming Love."

The 1768 entry appears to be a duplicate one, and the price is erased.

St. James's Chronicle, 1769: "The picture that has chiefly attracted the attention of connoisseurs at the Royal Academy is 'Diana disarming Cupid,' by Sir Joshua Reynolds." Walpole pronounced "the attitude bad," in which Tom Taylor says he is obliged to agree.

EXHIBITED.

Manchester Art Treasures, 1857, No. 361	} by the Duke of Manchester.
(British Portrait section),	
National Portrait Exhibition, 1867, No. 855,	

ENGRAVED.

J. Watson, $24\frac{5}{8} \times 16\frac{1}{4}$ in.

G. H. Every, 1867, $7 \times 4\frac{5}{8}$ in.

A First State of the print, title, "Diana and Cupid," sold at Christie's, 1890, Palmerston Collection, for £67 4s.

The picture belongs to the Duke of Manchester.

MANGLES, Mr.

Sat in February, 1755.

MANLEY, Mr.

Sat in March, 1758.

"Died September 12, 1767, Richard Manley of Westminster."—*Gentleman's Magazine* 1767, p. 479.

MANNERS, Lady Catherine Mary, afterwards Lady Forester.

Head size, canvas 15×13 in.

Born April 29, 1779; second daughter of Charles, 4th Duke of Rutland, K.G.; married, June 16, 1800, Cecil Weld Forester, created Baron Forester, July 17, 1821. She died March 10, 1829.

As a child; full face; head and shoulders; on the head a large cap with brown ribbons.

Sat in February, 1784.

Paid for, August, 1783, Dutchess of Beaufort, for Lady Cath. Manners, £50. May, 1788, Dutchess of Beaufort, for Lady C. Manners, £52 10s. After 1782, Duke of Rutland for Lady Catherine Manners, given to the Dutchess of Beaufort, a tela de testa size, £52 10s.

EXHIBITED.

British Institution, 1813, No. 115 (third catalogue), by the Duke of Rutland.

Grafton, 1895, No. 123, by Lord Forester.

ENGRAVED.

T. Gaugain, 1785, $7\frac{3}{4} \times 6\frac{3}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{3}{4} \times 3\frac{1}{8}$.

At the back of this picture there is a paper with the following inscription :

"Lady Catherine Mary Manners, second daughter of Charles, 4th Duke of Rutland, and Mary Isabella, Duchess of Rutland ; painted at the age of three years for the Duchess Dowager of Beaufort, and left by her to Mary Isabella, Duchess of Rutland, in 1799."

The same inscription is also on the face of the picture.

Lord Forester writes, January 21, 1899 : "I think the picture was given my grandfather after his marriage with Lady Catherine Manners."

From the above payments it appears that there must at least have been three separate portraits of Lady Catherine Manners, all having originally gone to Badminton. There is no portrait of her there now, and if the one left to the Duchess of Rutland in 1799 by the Duchess of Beaufort was given to Mr. Forester in 1800 on his marriage, then a second one must have been at Belvoir in 1813. No portrait of her is recorded as having been burnt amongst the nineteen Reynolds's burnt at Belvoir in 1816, but it is quite possible that, being so small, it might have been forgotten. There is no portrait of her at Belvoir now. *See* ISABELLA, DUCHESS OF RUTLAND, page 852.

The picture belongs to Lord Forester.

A good contemporary copy of this picture (25 × 20 in.) belongs to Mrs. Mary Boxer, sister to George Stawell of Torrington.

MANNERS, Lady Elizabeth. *See* GRANBY, *ante*, pp. 390 and 391.

MANNERS, Lady Frances. *See* COUNTESS OF TYRCONNEL, p. 995.

MANNERS, Lady Katherine. *See* GRANBY, *ante*, p. 391.

MANNERS, Lady Louisa, afterwards Countess of Dysart.

Whole length, canvas.

Eldest daughter of Lionel, 3rd Earl of Dysart ; born 1745 ; married in 1765, John Manners, M.P., of Grantham Grange, who died 1792 ; she became Countess of Dysart in her own right in 1821, on the death of her brother ; she died September 22, 1840.

Standing by a pedestal, on which her elbow rests ; hand up to face · hair falling over left shoulder ; right arm by her side ; her hand holding the

end of a Persian sash, which is tied round her waist ; column draped ; landscape, etc.

Sat in February, 1779. Paid for, 1779, Lady Louisa Manners, £157 10s. Exhibited in the Royal Academy, 1779, No. 249.

St. James's Chronicle, May 4, 1779: "A lady, whole length. There is something the matter with the lady's right arm."

EXHIBITED.

British Institution, 1817, No. 101, by the Earl of Dysart.

Art Treasures, Manchester, 1857, No. 107, by John Tollemache.

ENGRAVED.

Valentine Green, 1779, 24 × 15 in.

C. Knight, 1800, 16 $\frac{5}{8}$ × 10 $\frac{3}{8}$ in.

S. W. Reynolds, 6 × 4 in.

A First State sold at Christie's, 1894, Barlow Collection, for £141 15s.

She was the sister of Lady Jane Halliday, whose portrait was painted the same year. *See ante*, p. 417.

The picture was purchased of Lord Tollemache by Messrs. T. Agnew and Sons, from whom it passed to Lord Iveagh, the present owner.

A Lady Louisa Manners, Countess of Dysart, was sold at Christie's, July 6, 1889, Lot 126 (Sir J. G. T. Sinclair, owner), for £6 6s., to Joyce.

Sir George Sinclair (2nd Bart.) married Lady Catherine Camilla, granddaughter of Lady Louisa Manners.

MANNERS, Lords Charles, Robert, and William.

With a spaniel dog.

Younger children of Charles, 4th Duke of Rutland.

Lord Charles Henry Somerset Manners was born October 24, 1780; was M.P. for Cambridgeshire and a captain in the 10th Dragoons, afterwards K.C.B., general, and colonel of the 3rd Dragoons. He died unmarried, May 25, 1855.

Lord Robert William Manners was born December 21, 1781; was M.P. for Leicestershire and a captain in the 10th Dragoons, afterwards a major-general and colonel of the 3rd Dragoons. He died November 15, 1835.

Lord William Robert Albini Manners was born June 1, 1783, and died April 22, 1793, at Rutland House, Knightsbridge.

Paid for, 1785, Duke of Rutland for his three sons sent to Ireland, September, 1785, £300.

Sir Joshua Reynolds wrote to the 4th Duke, December 14, 1785, saying "that he is glad the picture of the children is approved and is sorry *the companion* is not finished."

And on October 4, 1786: "Lord Mansfield's copy is quite finished, but I am sorry and ashamed to say the other of the children is not."

Also on February 13, 1787: "The pictures of the children and of Lord Mansfield are now on their way to Dublin."

There is probably some confusion as regards dates connected with this picture and the companion. The picture of the three sons is already described as sent off in September, 1785, the year the companion picture was exhibited at the Royal Academy (*see ante*, p. 391). It might have been that the companion was altered and retouched after the close of the Academy, and that the above letters refer to it. Neither of these pictures or the Lord Mansfield are mentioned in the Duke's list (*see ante*, p. 387), which may be accounted for by their having been sent to Dublin; but they must have been sent to Belvoir Castle at a later date, as all three are in the list of the nineteen pictures destroyed by fire on October 26, 1816. *See* page 853.

MANNERS, General Lord Robert.

Second son of John, 2nd Duke of Rutland, by his second wife, Lucy, daughter of Bennet, Lord Sherard; born 1718; M.P. for Kingston-upon-Hull, of which town he was governor; he was aide-de-camp to the King in 1747, and colonel of the 44th Regiment of Foot in 1750, and in 1765 colonel of the 3rd Dragoons; major-general in 1757 and general in 1772; married, January 1, 1756, Mary Digges, of Roehampton; and died May 31, 1782, in Grosvenor Square. His wife died February 22, 1829, at the advanced age of ninety-two.

Sat in 1757.

In 1757 Lord Robert Manners, second son of John, 3rd Duke of Rutland, was living, but as he had assumed the name of Sutton in 1723, pursuant to the will of his uncle, Lord Lexington, the sitting is not likely to refer to him. At his death in 1762 the "Gentleman's Magazine" describes him as Lord Robert Sutton, by which style he was always known.

MANNERS, Captain Lord Robert, R.N.

Whole length, canvas 92 × 56½ in.

Second son of John, Marquess of Granby; born February 6, 1758.

"Lord Robert Manners was the only brother to the Duke of Rutland, being second son to the late brave Marquess of Granby. He was in the twenty-fifth year of his age. He was lieutenant on the 'Victory' in Admiral Keppel's engagement, July 27, 1778, and soon after had the rank of a duke's son given him by His Majesty. Sir George Rodney made him a post-captain, January 17, 1780, the day after the defeat of the Spanish fleet. He went to the West Indies in December following with Sir Sam. Hood, as captain of the 'Resolution,'

of seventy-four guns, under Sir Chalmers Ogle, commodore, in which ship he distinguished himself in the action with the French off the Chesapeake, September 5, 1781, and also in that of St. Kitts, when he was one of the seconds to Commodore Affleck, January 23, 1782. In the late engagement he was wounded in both legs, and one of them was amputated below the knee. He had an arm also broken. A locked jaw supervening, proved fatal. By his express desire, his remains, the day after his death, were committed to the deep. His lordship was returned in the present parliament for the county of Cambridge, but had never taken his seat. At the nomination of his successor for Cambridgeshire, all the gentlemen appeared in mourning, and the Duke wrote an affecting letter to the meeting."—*Gentleman's Magazine*, 1782, p. 337.

A monument by Nollekens in Westminster Abbey was ordered at the national expense for Lord Robert Manners, Captain Blair, and Captain Bayne, which is engraved. There is also a fine plate of the "Death of Lord Robert Manners," after T. Stothard, by J. K. Sherwin, published in 1786; on the plate the date of the engagement in which he was wounded is given as April 12, 1782. The picture by Stothard is at Belvoir Castle.

The following epitaph was suggested by the editor of the "Gentleman's Magazine":

"This last just tribute grateful Britain pays,
That distant times may learn her heroes' praise.
Fir'd with like zeal, fleets yet unform'd shall gain
Another Blair, a Manners, and a Bayne;
And future chiefs shall unrepining bleed,
When senates thus reward and celebrate the deed."

In uniform; black cravat; frilled shirt; right hand resting on an anchor; left arm bent, hand resting on his hip; in the distance some line-of-battle ships.

The picture was painted after Lord Robert's death.

Paid for after 1782, Duke of Rutland for Lord R. Manners, £110. "Not in the above bill." This refers to an entry for nine other pictures, all bracketed together, that referring to Lord R. Manners being erased.

"October, 1782, at work on the posthumous picture of Lord Robert Manners." "May, 1784, working on his posthumous picture of Lord R. Manners."—TOM TAYLOR (records of sittings), vol. ii., pp. 388, 468.

Memo., August 6: "The picture of the late Lord R. Manners; the naval uniform must have white cuffs and blue lappels."

ENGRAVED.

W. Dickinson, 1783, 24 × 15 $\frac{1}{4}$ in.

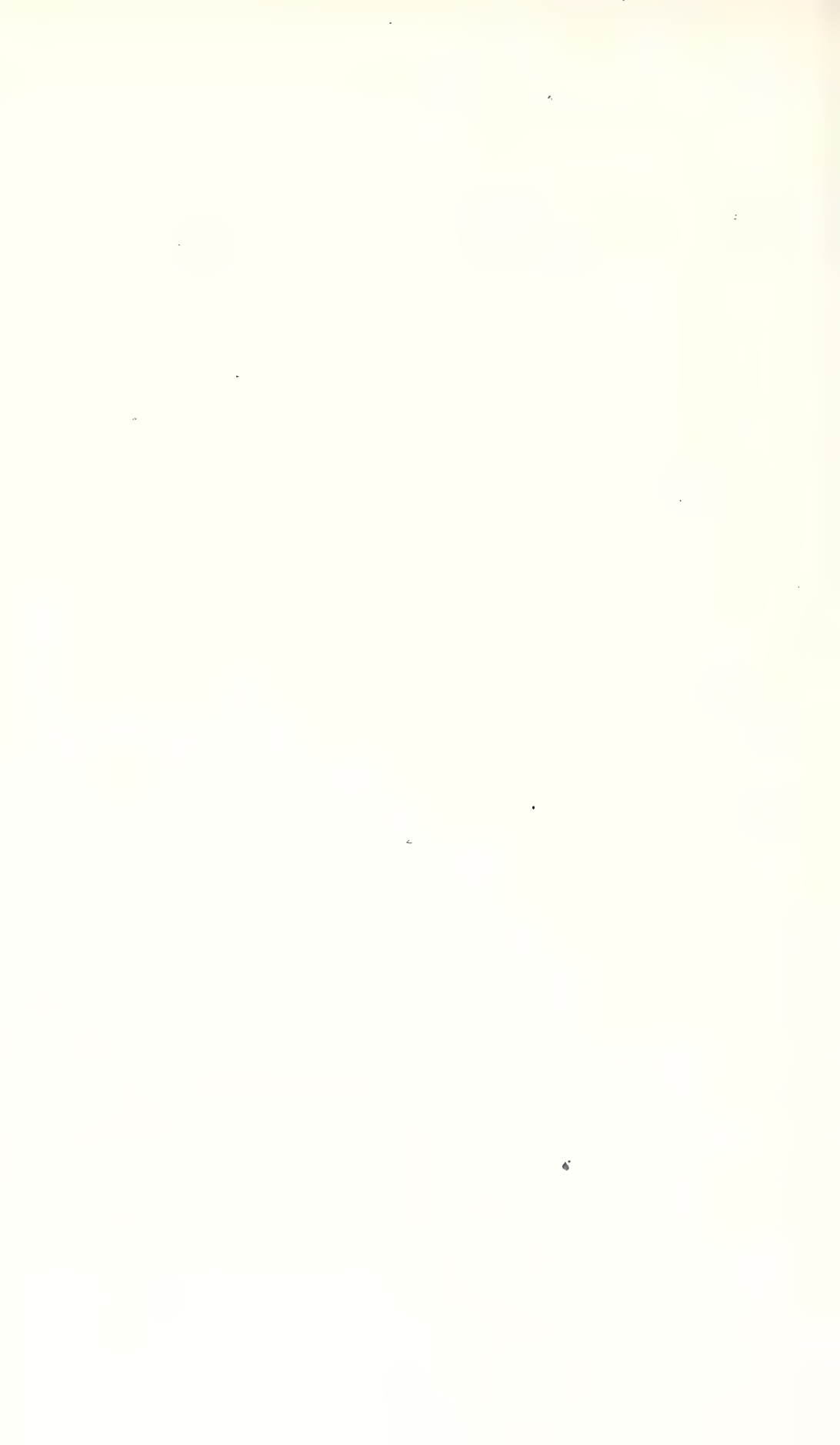
S. W. Reynolds, 6 $\frac{3}{8}$ × 4 in.

A First State sold at Christie's, 1887, Buccleuch Collection, for £15 15s.

The picture belongs to the Duke of Rutland, at Belvoir Castle.

See REYNOLDS, page 820.





MANNERS, Lord Robert.

Three-quarter length, canvas.

In many respects different from the engraved picture as regards dress and posture ; the face is somewhat different.

Down to the waist ; no hands showing ; head bare ; natural hair powdered ; white cravat ; blue naval coat, gold laced and buttoned up ; an anchor on the brass buttons.

Paid for after 1782, Duke of Rutland for Lord Robert Manners, given to Captain Reynolds, £50.

The Earl of Ducie writes, November 17, 1898 : " I imagine that the portrait of Lord R. Manners is one of many duplicates, possibly a replica. Both Captain Reynolds and Lord Robert Manners commanded line-of-battle ships in Rodney's action, in which the latter was mortally wounded. I imagine that my grandfather (who was then Captain Reynolds) possessed a portrait of his colleague and, I suppose, friend."

The picture belongs to the Earl of Ducie at Tortworth Court, Falfield, Gloucestershire.

MANSFIELD, William, Lord, afterwards Earl of Mansfield.

Half length, canvas 50 x 40 in.

Third son of David, 5th Lord Stormont ; born at Scone, March 2, 1705 ; called to the Bar in 1730, and attained with unprecedented rapidity the highest position in that profession ; called for his eloquence " silver-tongued Murray ;" Solicitor-General in 1742 ; Attorney-General in 1754 ; Lord Chief Justice in 1756, when he was created Lord Mansfield, and advanced to the earldom of Mansfield, October 19, 1776. He came under the caustic pen of Junius. Married in 1738, Elizabeth, daughter of Daniel, Earl of Winchilsea ; died March 20, 1793.

Seated ; judge's scarlet and ermine robes ; collar of SS.

Paid for November 2, 1785, Lord Mansfield, painted in 1776, £105.

EXHIBITED.

British Institution, 1813, No. 87 (third catalogue),	} by the Earl of Mans-	
" " 1846, No. 46,		} field.
National Portrait Exhibition, 1867, No. 487,		

"Malone tells us that in 1769, when the party (Reynolds, Fitzherbert, Burke, and Garrick) went to Lord Mansfield's house for this purpose (to become bail for Barette) his Lordship, without paying much attention to the business, immediately and abruptly began with some very flimsy and boyish observations on the 'contested passage' in 'Othello,' 'Put out the light,' etc. This was by way of showing off to Garrick, whose opinion of him

was not much raised by this impotent and untimely endeavour to shine on a subject with which he was very little acquainted. Sir J. Reynolds, who had never seen him before (and who told me the story) was grievously disappointed on finding the *great lawyer* so *little* at the same time."—PRIOR'S *Life of Malone*, p. 381.

Morning Chronicle, 1786: "By the bye, the President himself might have exhibited even more largely than he has done. The beautiful little picture of his mouse-girl and his portrait of Lord Mansfield would have both added much to the attention of the room. The ante-room wants attraction. The portrait of Lord Mansfield was wanted as a necessary at least, and expedient vindication of his taste. He never before had a decent picture; but independent of this for personal exactness, and a portrait of almost the last stage of this eventful history as touched by Pliny, not by Shakespeare. For all this inimitably put upon canvas the portrait now spoken of is much wanted."

ENGRAVED.

F. Bartolozzi, 1786, $17 \times 13\frac{1}{8}$ in.

H. Meyer, 1812, $9 \times 7\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5 \times 3\frac{7}{8}$ in.

H. Ryall, 1831, 5×4 in., for "Lodge's Portraits."

The picture belongs to the Earl of Mansfield.

A portrait of the Earl of Mansfield was sold at Christie's, February 20, 1836, Lot 8 (Roger Kynaston, owner), for £4 4s., to Sir George Chetwynd.

MANSFIELD, William, Lord, afterwards Earl of Mansfield.

Replica.

Paid for after 1787, Duke of Rutland for Lord Mansfield, £100.

Letters from Sir Joshua Reynolds to the 4th Duke of Rutland. Dated January 4, 1786: "I have begun the copy of Lord Mansfield for your Grace."

February, 1786: "Lord Mansfield's picture (the copy) is finished."

October 4, 1786: "Lord Mansfield's copy is quite finished."

February 13, 1786: "The picture of Lord Mansfield and of the children sent to Dublin."

The picture is not recorded in the Duke's list (see *ante*, p. 387), which may be accounted for by its having been sent to Dublin; but it must have been sent to Belvoir Castle at a later date, as it is in the list of the nineteen pictures destroyed by fire on October 26, 1816.

MANSFIELD, William, Lord, afterwards Earl of Mansfield.

Replica.

Paid for, April, 1788, Archbishop of York, for a copy of Lord Mansfield, £42.

EXHIBITED.

British Institution, 1867, No. 173, by W. T. Markham.

MAPP, Master.

Sat in December, 1760, as Master Mayo. Paid for December 16, 1760, Master Map, £10 10s.; after 1760, Master Mapp, £10 10s.

Tom Taylor must have misread the entry in the diary, for under the payments there can be no doubt the name is intended for "Map" or "Mapp."

"Died April 22, 1760, Thomas Map in Norfolk Street."—*Gentleman's Magazine*, 1760, p. 203.

MARCH, William, 3rd Earl of, afterwards 4th Duke of Queensberry.

Great-grandson of William, 1st Duke of Queensberry; born at Peebles, December 16, 1725; became 3rd Earl of March, March 7, 1731, and Earl of Ruglen, April 21, 1748, and 4th Duke of Queensberry, October 22, 1778. He died unmarried, December 23, 1810, when the dukedom went to the Duke of Buccleuch.

Sat in 1759. Paid for December 16, 1760, Lord March, £23 12s. 6d.

The Earl of March was Lord of the Bedchamber, January, 1760—1789; invested as K.T. in 1764. He proposed marriage to Miss Pelham in early life, but his prospects not being considered sufficiently promising, his suit was rejected. Miss Pelham died unmarried a few years before him. He was known in later life as Old Q, and was during the greater portion of his life a prominent patron of the turf. He was the reputed father of Maria Fagniani, and to her he left a large legacy. (See *ante*, p. 295.)

Memo.: "July, 1759. Rich frame with an Earl's coronet for Lord March."

EXHIBITED.

Bethnal Green, 1872, No. 1, as Duke of Queensberry, by Sir Richard Wallace, Bart.

The picture was bequeathed to the nation in 1897 by Lady Wallace.

MARCHI, Giuseppe.

Head size, canvas 29 × 24 in.

Born in Rome. Died April 2, 1808, aged seventy-three.

Three-quarter profile; red fur-lined cloak; Eastern headdress; dark background.

Painted in 1753.

EXHIBITED.

British Institution, 1855, No. 150, as a man
in a Polish dress,
Art Treasures, Manchester, 1857, No. 67,
Royal Academy, 1884, No. 208, } by the Royal Academy.

ENGRAVED.

J. Spilsbury, 1761, $10\frac{1}{4} \times 8\frac{7}{8}$ in.

R. Brookshaw, $5\frac{1}{4} \times 4\frac{1}{2}$ in.

A. Wilson.

A. N. Sanders, 1865, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

"Died April 2, 1808, Signor Giuseppe Filippo Liberati Marchi (Anglicè, Mr. Joseph Marchi). He was a native of Rome, and was born in that quarter of the city called Trastevere, which is supposed to be inhabited by the descendants of the ancient Romans. During the stay which Sir Joshua made in that interesting city he met with this gentleman, then about the age of fifteen, and finding in him a disposition for the art of painting, he brought him to England on his return in 1752. Soon after his arrival he painted Mr. Marchi's portrait in a turban and a Levant kind of dress, which for beauty of colouring he never since exceeded. He continued with Sir Joshua till the time of his death, except during an interval of a few years which he passed at Swansea. He assisted Sir Joshua in painting the draperies of his portraits, etc.; and when copies were required to be made from his pictures, that employ was frequently entrusted to him, so that his faithful attachment and useful qualifications rendered him a very valuable accessory to that great artist. He had, moreover, considerable skill in cleaning pictures; and, since the loss the world has sustained by the death of Sir Joshua, he has (from the intimate knowledge he possessed of the principles on which Sir Joshua's pictures were painted) been frequently employed to restore such as had suffered by neglect, which he did with great success. There are, likewise, several mezzotinto plates after the portraits of Sir Joshua, etc., executed by him. If his talents have not given him the highest place in the scale of artists, in the list of men respectable for integrity, benevolence, and affection, he stands in the foremost rank; and the manner in which he has distributed the small accumulation of property he had the means of acquiring has been done with such a kind attention to his friends as must impress them with irreparable regret for the loss of so worthy, so valuable a man."—*Gentleman's Magazine*, 1808, p. 372.

"The first picture Reynolds painted after his establishment in London (1753) was a head of Marchi in a turban. Hudson, on seeing it, said: 'Reynolds, you do not paint as well as you did before you went to Italy.'"—TOM TAYLOR, vol. i., p. 100. Nevertheless, it was the work that brought him into notice and founded his reputation.

Memo.: "I find in one of Reynolds's MS. books, November 22, 1764:

"Agreed with Giuseppe Marchi that he should live in my house and paint for me for one half year from this day, I agreeing to give him Fifty Pounds for the same.

"Joshua Reynolds. G. Marchi."

—TOM TAYLOR, vol. i., p. 249.

MARCHI, Giuseppe.

Head size, canvas 30 × 25 in.

In red dress; with fur on his cap.

The picture, which was purchased about sixty years ago, belongs to the Earl of Leven and Melville.

✓ MARCHI, Giuseppe.

Head size, canvas.

Replica.

Sold at Christie's, June 8, 1866, Lot 309 (Samuel Boddington, owner), as Giuseppe Marchi, for £12 12s., to H. B. W.; January 29, 1881, Lot 47 (Boddington, owner), as Giuseppe Marchi in a turban, for £35 14s., to Filpot.

MARKHAM, William, D.D.

Half length.

When Master of Westminster School.

Looking slightly to the left; a book in his hand; gown and bands.

Sat in 1759 and 1762. Paid for April 25, 1761, Dr. Markham, £21.

ENGRAVED.

Edward Fisher, 11 × 9 $\frac{1}{4}$ in.

MARKHAM, William, D.D., Archbishop of York.

Three-quarter length, canvas 57 × 45 in.

Student at Christchurch College, Oxford, 1738; Dean of Christchurch College, Oxford, 1767; Master of Westminster School; Bishop of Chester, 1771; Archbishop of York, 1777. Died 1807, aged eighty-eight.

Standing in full canonicals, holding his cap in his hand; column and curtain behind.

Sat in 1777 as Archbishop of York. Paid for March 22, 1779, Archbishop of York, for his picture and a copy, £94 10s. Exhibited in the Royal Academy, 1778, No. 247, as the Archbishop of York, half length.

Morning Post, 1778: "No. 247, Archbishop of York, half length. This is an admirable likeness."

Morning Chronicle: "The Archbishop of York's picture, considered under every different idea of excellence, is one of the best of the portraits ever produced in this kingdom."

"November 3, 1807, at his house in South Audley Street, Dr. William Markham, Lord Archbishop of York, Primate of England, Lord High Almoner to the King, and Visitor of Queen's College, Oxford. He was translated from Chester to the See of York in 1776, on the demise of Dr. Robert Drummond. His Grace, before his translation, was Preceptor to H.R.H. the Prince of Wales, for whom he preserved the most dutiful and affectionate attachment to the close of his existence. . . . His knowledge of Greek and Roman literature

was universal, and his topographical accuracy most uncommon. . . . After having successively presided over those great seminaries, Westminster and Christchurch, he directed the education of the Prince of Wales and the Duke of York. . . . By his assisting hand the churches of York, Ripon, and Southwell were repaired, ornamented, and beautified. . . . He gave £1,000 last Christmas to each of his grandchildren, amounting to the number of forty-seven. He was interred in Westminster Abbey."—*Gentleman's Magazine*, 1807, p. 1082.

EXHIBITED.

British Institution, 1820, No. 49,	} by Christchurch College, Oxford.
" " 1823, No. 56,	
" " 1846, No. 25,	
Art Treasures, Manchester, 1857, No. 42,	
Leeds, 1868, No. 3177,	
National Portrait Exhibition, 1867, No. 717,	

ENGRAVED.

J. R. Smith, 1778, $18\frac{1}{4} \times 14$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

The picture belongs to Christchurch College, Oxford.

✓ MARKHAM, William, D.D., Archbishop of York.

Three-quarter length, canvas 55×48 in.

Sat in 1777 as Archbishop of York. Paid for March 22, 1779, Archbishop of York, for his picture and a *copy*, £94 10s.

EXHIBITED.

Royal Academy, 1876, No. 28, by the Archbishop of York.

MARLBOROUGH, Charles, 2nd Duke of, K.G., LL.D., F.R.S.

Half length, canvas 30×25 in.

Charles, 4th Earl of Sunderland ; born 1706 ; succeeded his aunt as Duke of Marlborough, October 24, 1733 ; Brigadier-General in the Army ; commanded a brigade of Foot Guards at the battle of Dettingen in June, 1743 ; Commander-in-Chief of the British Forces in Germany under Prince Ferdinand of Brunswick, 1758. He married, in 1732, Elizabeth, daughter of Thomas, Lord Trevor, and died, October 20, 1758, of fever at Münster, in Westphalia.

In red uniform with gold facings ; engraved breastplate ; ribbon and star of the Garter ; looking to his right ; black cravat ; cocked hat under his arm.

Sat in 1757.

ENGRAVED.

Richard Houston, 1758, $10\frac{3}{4} \times 9$ in.

S. W. Reynolds, $4\frac{1}{2} \times 3\frac{3}{4}$ in.

„ „ $1\frac{1}{2} \times 1\frac{1}{4}$ in.

The picture, which was probably bequeathed to his sister by George, 3rd Duke of Marlborough, belongs to the Earl of Pembroke at Wilton.

Elizabeth, daughter of the 2nd Duke of Marlborough, married Henry, 10th Earl of Pembroke.

MARLBOROUGH, Charles, 2nd Duke of, K.G.

Head size, canvas (unfinished) about 10×8 in.

Sat in February, 1757.

“He began a portrait of Charles, Duke of Marlborough, but the head only was finished when the Duke was ordered to join the army in Germany, from whence he never returned.”
—BEECHEY, 1852, vol. i., p. 126.

This picture belongs to the Duke of Marlborough at Blenheim Palace.

Portraits of Charles, Duke of Marlborough, were sold at Christie's, July 16, 1831, Lot 140 (J. Jackson, R.A., owner), Charles, Duke of Marlborough, for 18s., to Sir C. Burrell; March 29, 1851, Lot 44 (Burrell, owner), for £1, to Benjamin.

MARLBOROUGH, George, 3rd Duke of, K.G.

Three-quarter length, canvas 50×40 in.

Born January 26, 1739; Lord-Lieutenant co. Oxford; Ranger of Whickwood Forest; High Steward of Oxford and Woodstock; Governor of the Charter House, and Senior Brother of the Trinity House; LL.D. and F.R.S.; Lord Privy Seal, April 22, 1763; K.G. 1768; married, August 23, 1762, Caroline, daughter of John, 4th Duke of Bedford. He died January 30, 1817.

Full face, looking to the right; in plain blue velvet dress, with red cloak lined with fur over right shoulder; white cravat and frill, and lace ruffles on left wrist; right arm on hip, covering the balustrade; left arm leaning on a pedestal, on which is the purse of the office of Lord Privy Seal; two columns to left (the second column reaches the Duke's head), sky to right.

Sat in 1759, 1762, and 1764. Paid for, January, 1764, Duke of Marlborough, at Marlborough House, £52 10s.; 1769, Duke of Marlborough, paid in full, £353 18s.

The picture belongs to the Duke of Marlborough at Blenheim Palace.

Note to the 1764 sitting: "George, the elder brother of Lady Pembroke. There is a fine portrait of him at Blenheim, and another in Lord Normanton's gallery. He was now Privy Seal."

MARLBOROUGH, George, 3rd Duke of, K.G.

Three-quarter length, canvas 50 × 40 in.

Full face, looking to the right; in *white* satin embroidered dress, with crimson cloak over right shoulder, extending behind him to the pedestal on which his left elbow leans. The right arm on hip, showing a portion of the balustrade; *one* column to the left, sky to right.

The picture, which was probably left by him to his sister, the Countess of Pembroke, now belongs to the Earl of Pembroke, at Wilton.

✓ MARLBOROUGH, George, 3rd Duke of, K.G.

Three-quarter length, canvas 49 × 39 in.

Composition the same as in the last picture, but he is wearing a *dark* dress embroidered with gold.

Sold at Greenwood's, April 16, 1796, Lot 10, to Lord Robert Spencer, for £21 (Lord Robert Spencer died s.p. in 1831); sold at Christie's, March 31, 1860, Lot 92 (George Burgess Newberry, owner), described as George, Duke of Marlborough, half length, in fancy silk dress, leaning on a pedestal, to Waters, for £51 9s. Purchased from Rutley in 1860 for £100 by the Earl of Normanton.

ENGRAVED.

S. W. Reynolds, 1823, $5\frac{1}{8} \times 4$ in.

The picture belongs to the Earl of Normanton, and is No. 24 in the Somerley catalogue.

MARLBOROUGH, George, 3rd Duke of, K.G.

Head size, canvas 36 × 30 in.

Back view, looking over left shoulder; right hand to collar; curtain and rope to right; light grey dress with blue collar; lace cravat.

ENGRAVED.

W. Say, 13×10 in.

The picture belongs to the Duke of Marlborough at Blenheim Palace.

MARLBOROUGH, George, 3rd Duke of, with his Duchess.

Three-quarter length, canvas. 40 x 50

The Duchess is seated to the right, with her right arm over the end of the sofa, and her left resting in her lap holding an open paper; the Duke is standing on her left with his hand on her shoulder. From the similarity of the portrait of the Duchess to that of Lady Caroline Russell, it must have been painted immediately before or after her marriage.

The picture formerly belonged to Philip, 4th Earl of Arran, and now belongs to Arthur Saunders, 5th Earl of Arran, at Castle Gore, co. Mayo, Ireland.

MARLBOROUGH, Caroline, Duchess of. *See* LADY CAROLINE RUSSELL.

MARLBOROUGH, Caroline, Duchess of, with her Daughter, Lady C. Spencer.

Three-quarter length, canvas 49 x 39½ in.

The Duchess was Caroline, only daughter of John, 4th Duke of Bedford; born 1743; married, August 23, 1762, George, 3rd Duke of Marlborough; died November 26, 1811. She was described by Queen Charlotte as the "proudest woman in England."

Her daughter, Lady Caroline; born October 27, 1763; married, March 10, 1792, Henry, 2nd Viscount Clifden, afterwards Baron Mendip; died 1813.

Seated to right, in pale pink dress and blue drapery, with blue scarf round her waist and pink ribbon in her hair; yellow shawl over shoulder; looking towards the spectator, and holding the child, dressed in white, who is standing up on her lap and stretching its arms towards her; landscape background.

Sat in 1764 and 1765. Paid for, 1768, Dutchess of Marlborough and Child, paid.

EXHIBITED.

Royal Academy, 1882, No. 46, by the Duke of Marlborough.

ENGRAVED.

J. Watson, 1768, 16 x 13 in.

H. Fowler (Purcell), 1768, 12½ x 9¾ in.

R. Houston, 1769, 17¼ x 14 in.

S. W. Reynolds, 5⅛ x 4 in.

A proof of the Watson plate sold in 1873 for £27 6s.

Memo., 1766: "To Duke of Marlborough carry the Duchess and cloths (*i.e.*, *canvasses*) for the two children."—TOM TAYLOR, vol. i., p. 266.

The picture belongs to the Duke of Marlborough at Blenheim Palace.

MARLBOROUGH, Caroline, Duchess of.

Whole length, canvas.

Full face ; standing ; in red peeress's robes ; left hand on hip ; right arm leaning on pedestal ; high hair, with curls on each side ; a balustrade to left, column to right ; a park as background.

Sat in 1767 and 1768.

EXHIBITED.

International Exhibition, 1862, No. 89, by Lord Churchill.

Bought in at Greenwood's, April 16, 1796, Lot 49, for £84, by Lord Inchiquin. Christie's, Thomond sale, May 19, 1821, Lot 75, whole length in a landscape, described as a capital picture, very richly and beautifully painted, for £94 10s., to Woodburn, for Lord Churchill.

ENGRAVED.

James Scott, 1863, $7\frac{1}{2} \times 4\frac{5}{8}$ in.

The picture was purchased from Lord Churchill by Messrs. T. Agnew and Sons, and sold by them to George J. Gould, of New York, the present owner.

Francis Almeric, youngest son of George, 3rd Duke of Marlborough, was created Lord Churchill in 1815.

MARLBOROUGH, Caroline, Duchess of.

Painted abroad.

Sold at Christie's, June 15, 1844, Lot 44 (William Rickford Collett, owner), Lady Marlborough, painted abroad, to Rutley, for £16 16s.

MARLBOROUGH FAMILY.

Whole length, canvas 125 x 113 in.

Persons represented :

George Spencer, 3rd Duke of Marlborough, born 1739, died 1817.

Caroline, his wife, born 1743, died 1811.

George, Marquess of Blandford, born 1766, died 1840.¹

Lord Henry Spencer, born 1770, died 1795.

Lady Caroline Spencer (afterwards Lady Clifden), born 1763, died 1813.

Lady Elizabeth Spencer (married John Spencer), born 1764, died 1812.

Lady Charlotte Spencer (afterwards Lady C. Nares), born 1769, died

1802.

Lady Anne Spencer (afterwards Countess of Shaftesbury), born 1773, died 1865. She became the mother of the Lord Shaftesbury who was for nearly forty years Chairman of Committees in the House of Lords, and grandmother of the Lord Shaftesbury who consecrated his life to the lessening of human misery.

The Duchess stands in the centre of the picture, her right hand resting on the arm of the Duke, who is seated in a chair, wearing the collar of the Garter and holding a cameo of the head of the Emperor Augustus in his left hand ; he is resting his arm on the shoulder of his eldest son, who stands by his side holding a scarlet portfolio. On the right of the picture Lady Caroline rests her left hand on the shoulder of the youngest child, Lady Anne, who is shrinking in fright from a grotesque mask held up by Lady Charlotte ; her right hand is clasped in that of Lady Elizabeth, between whom and the Duchess stands Lord Henry, pointing to the cameo in his father's hand ; two spaniels and an Italian greyhound are showing fear at the mask. The scene is laid in a vestibule, with massive columns hung with curtains, and having a central arch, through which part of the park is seen. To the left is a full-length statue of the 1st Duke, similar to the one in Blenheim Park, holding a figure of Victory in his hand.

Only two of the Duke's children are not in the picture, viz., Lord Francis Spencer, born 1779, and Lady Amelia Spencer, born 1785, both being born after it was painted.

The Duchess and three of the children sat in 1777. Paid for, January 26, 1780, The Duke of Marlborough's family, £735. Exhibited in the Royal Academy, 1778, No. 246.

Morning Post, 1778 : "No. 246, portrait of a nobleman and his family, is a very capital performance, and is considered by connoisseurs one of the ablest productions of this ingenious master. All the characters have the advantages of very exact resemblance. The attitudes are particularly easy—the persons artfully detached and their several employments ingeniously appropriate. Notwithstanding the very superior merit of the piece, it seems, however, to us not totally destitute of defect : the whole is too much illumined, and the shade, considering the situation of the characters with respect to the light, absurdly indiscriminate. We conceive, too, that the similitude to the originals might have been preserved, and yet that of the parents might have expressed some of that benign satisfaction consequent on such a situation."

Morning Chronicle : "The portraits of the Duke of Marlborough and his family form altogether one of the finest grouped pictures that ever was exhibited, and although, from the figures being all painted in the light, the artist had an exceeding difficult task to execute, he seems to have gained strength from his disadvantage, and to have shown that his power in expressing resemblances, and gracefully disposing his characters, is superior to every obstacle."

Walpole remarks : "The colouring is flat and bad, besides being killed by a red velvet curtain."

"Sir Joshua Reynolds used great quantities of snuff, and would take it so freely when he was painting, that it frequently inconvenienced those sitters who were not addicted to it ; so that by sneezing they much deranged their positions, and often totally destroyed expressions which might never return."

"Colonel Phillips assured me that, during the time Sir Joshua was painting the large picture of the Marlborough family at Blenheim the Duchess ordered the servant to bring a broom and to sweep up Sir Joshua's snuff from the carpet ; but Sir Joshua, who always withstood the fantastic head-tossings of some of his sitters, by never suffering any interruption to take place during his application to his art, when the man entered the room desired him to let the snuff remain till he had finished his picture, observing that the dust raised by the broom would do much more injury to his picture than the snuff could possibly do the carpet."—J. T. SMITH, *Nollekens and His Times*, vol. ii., p. 295.

"Sir William Beechey told me that he, then a very young man, was in Sir Joshua's room after the picture had been brought to town. The Duchess of Bedford, mother of the Duchess of Marlborough, came in and said, 'Sir Joshua, I don't think the head of my daughter a bit like.' Reynolds bowed and said, 'I am glad you are pleased with it. Everybody thinks it the best likeness I ever painted.' 'But I don't think it like.' Sir Joshua still bowed as if she had paid him a compliment. Then she applied to Beechey : 'Pray, sir, will you tell him I don't think it like?' He excused himself, and someone else coming in, who was older and more intimate with Reynolds, she said, 'I can't make Sir Joshua hear ; I wish you would tell him I don't think my daughter's portrait like.' The gentleman accordingly bawled out the unpleasant remark, and Sir Joshua said, 'Not like? then we will make it like.' But Beechey thought he heard the Duchess from the first."—TOM TAYLOR, vol. ii., p. 199.

In connection with the picture of the Marlborough family Northcote relates an instance of the candour of Reynolds :

"A young artist named Powell was much employed in making small copies of Sir Joshua's pictures, which he executed with much accuracy and taste. Having brought a copy of the Marlborough family to Reynolds for his inspection, he was surprised at his finding much fault with the effect of the background. Powell protested that he could not make it better ; when Sir Joshua comforted him by the assurance that it was his own picture with which he was offended, and not with the copy. He afterwards altered the background of the original. I can easily believe the story. I remember that West once said to me, 'Employ somebody to copy your pictures if you want to know their faults.'

"The picture had a narrow escape before it was exhibited. Powell was in debt ; he had hired a room to make his copy ; it was invaded by the bailiffs. The young copyist made his escape by the window, but the picture was seized by the creditor, who determined that the best way of making his money out of it would be to cut out the heads and the dogs (of which there are three) and sell them separately. Luckily Sir Joshua heard what was in the wind, and Ralph Kirkley was sent with a cheque to redeem the picture.

"The story was told by Kirkley himself to Charles Turner, who engraved the picture admirably in mezzotint." (From Scharf's *Blenheim Catalogue*.)—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 213, 214.

EXHIBITED.

Royal Academy, 1888, No. 120, by the Duke of Marlborough.

ENGRAVED.

C. Turner, A.R.A., 1815, $29\frac{3}{4} \times 26\frac{1}{4}$ in.

" " a reduced plate.

" " 1823, the two youngest children as "The Mask,"
 $8\frac{7}{8} \times 8\frac{3}{4}$ in.

James Scott, 1865, 8×7 in.

L. Schiavonetti, "the two youngest Children with the Mask," $9\frac{1}{8} \times 7\frac{1}{8}$ in.

A First State sold at Christie's, 1895, for £31 10s.

The picture belongs to the Duke of Marlborough, at Blenheim Palace.

(cont) Payne

May 26 1872	Mrs Mead	/	35 1
	Lady Northampton		
	Lady Northampton		
Jan 1873	Mrs Macpherson		16 15
Nov 1873	Sir Thomas Mills		
	Do for two copies		
	Lady Melbourne for Sir Thomas Mills		
	Lady Melbourne for Sir Thomas Mills		
	Mrs Mason	/	187 0
Dec 1875	Mrs Montagu		
Oct 1875	Mrs Mesgrave now Mrs Monckton	/	18 18
Nov 1875	Mrs Mesgrave now Mrs Monckton		18 18
Aug 1876	Lord Mount Stewart	- 35	
	Sir Thomas Mills		36 15
	Lady Mills	1 12 6	187 6
Apr 1877	Col. Morgan	1 12 6	
April 1877	Lady Melbourne	/	131 5
	Lady Mills a copy from Moffat		
Oct 27 1877	Lady Francis Marham	/ 40	75 0
	Sir Thomas Mills for Mr Todd		
July 1878	Mrs Malone		36 15
	Ransom for Charles Malone		36 15
March 1879	Mrs Monckton	/	15 10

MARLBOROUGH FAMILY.

Sketch, 21 × 19 in.

A sketch of this picture was exhibited in the Royal Academy, 1871, No. 5, by Henry Vaughan.

A sketch of the Marlborough family was bought in at Christie's, March 3, 1809, Lot 30*, Hoppner, R.A., sale, for £4 16s. May 31, 1823, Lot 57, Hoppner sale, small whole length finished portrait of the Duchess of Gloucester, "small sketch of the Marlborough family," a lady's portrait, and one other, sold for £8 10s., to Reinagle. May 10, 1844, Lot 94, sketch of the Marlborough family (M. Richard, owner), for £5 5s., to Meyer.

MARLEY, Dr. Richard.

Dean of Ferns, December 26, 1769; Bishop of Clonfert and Kilmacduagh, 1787; Bishop of Waterford and Lismore, 1795; died 1802.

Sat in January, 1764, as Bishop of Clonfert.

"Died, Right Rev. Richard Marley, D.D., Bishop of Waterford and Lismore in Ireland. . . . The half of his fortune is bequeathed to Lord Tyrawley, who is by marriage his nephew."—*Gentleman's Magazine*, 1802, p. 691.

Lord Tyrawley married Mary, only daughter and heiress of Richard Levigne, of Calverstown, co. Kildare. He died in 1821, when the title became extinct.

MARRIOTT, Mr.

Half length, canvas 30 × 25 in.

Brother to Lady Fane, who wrote "Female Conduct."

In a wig; blue and gold dress; cocked hat.

Sold at Christie's, July 13, 1895, Lot 13 (Reade, owner), for £21, to Leggatt.

The picture, formerly the property of Sir John Chandos Reade, Bart., of Shipton Court, Oxon, now belongs to George Farnham, of 25, Eccleston Square, London.

MARSHAM, Lady Frances, afterwards Lady Romney.

Half length, canvas 94 × 58 in.

Lady Frances Wyndham, daughter of Charles, Earl of Egremont; born July 10, 1755; married, August 30, 1776 the Hon. Charles Marsham, after-

wards Baron Romney, November 14, 1793. He was advanced to the dignities of Viscount Marsham and Earl of Romney, June 22, 1801. Lady Romney died January 15, 1795.

Walking in a park, towards the right ; left arm extended ; yellow dress, with red skirt ; dress hanging down like a robe ; lace scarf round neck and from waist blowing behind her ; landscape background.

The pocket-book for 1776 is missing. Paid for, November, 1776, Lady Francis Marsham, £75 5s., half payment ; October 27, 1777, Lady Francis Marsham, £75. Exhibited in the Royal Academy, 1777, No. 285.

Morning Post, April 25, 1777 : " No. 285, the best portrait of the three (*Lady Bampfylde, Lady Derby, and Lady Marsham*), being a whole length of Lady Frances Marsham, but there is a strange defect in the eyes, and the background rises too precipitately, if judged by the rules of perspective."

EXHIBITED.

Royal Academy, 1875, No. 256, by the Earl of Romney.

" " 1894, No. 136, by Lord Burton.

ENGRAVED.

Richard Josey, 1874, $7\frac{3}{8} \times 4\frac{1}{8}$ in., as Lady Frances Marsham.

G. C. Finden, 1875, $16\frac{1}{4} \times 10\frac{7}{8}$ in.

The picture belongs to Lord Burton, at Chesterfield House, London.

MARSHAM, Lady Frances, afterwards Lady Romney.

Three-quarter length, canvas 50 × 40 in.

Walking in a park, towards the right ; left arm extended ; yellow dress with red skirt ; the dress is looped up at the side ; lace scarf blowing behind her neck only.

Paid for before 1777, Mr. Herbert, for a copy of Lady Francis Marsham, £26 5s. ; February 10, 1777, Mr. Herbert, for a copy of Lady Francis Marsham, £26 5s.

EXHIBITED.

British Institution, 1851, No. 127, by the Earl of Carnarvon.

ENGRAVED.

R. B. Parkes, 1863, $5\frac{1}{4} \times 4$ in., as Lady Romney.

The picture belongs to the Earl of Carnarvon. Frances, Lady Romney, was younger sister to the Countess of Carnarvon.

MARTIN, Mrs.

Sat in May, 1760, and October, 1766.

Bought in at Christie's, April 5, 1845, Lot 14 (Ward, of Salthouse, owner), for £2 18s.; December 29, 1845, Lot 80 (by same owner), sold for £2 to Adams; April 25, 1874, Lot 161, Mrs. Martin, of Plymouth, from collection of Richard Ward, bought in by the owner, Heigh, for £99 15s.; May 10, 1878, Lot 231, same picture and owner, Mrs. M., wife of J. Martin, Rupert Street, Leicester Square, 29 × 24 in., sold for £69 6s., to Agnew.

MARTIN, Joseph, Mrs. MARTIN, and their two Children.

Letter from C. S. Martin, January 14, 1885: "There is a picture in the possession of Colonel Cormack, of Showborough, which from some family records appears to be an authentic Reynolds. It is a group of Mr. Joseph Martin, of Ham Court, Worcestershire, his wife, and two children. The picture came into Colonel Cormack's hands by marriage."

MARTYN, Mrs., and Child.

Sat in 1761 as Mrs. Martyn; January, 1762, as Mrs. Martyn. Paid for before 1762, Mrs. Martyn and child, £42.

MASON, Rev. William.

Half length, canvas 30 × 25 in.

Born 1725; he was a great friend of Sir Joshua's, and when he translated Du Fresnoy's poem on the "Art of Painting" Sir Joshua wrote a considerable body of annotations, which was published with it. These give us a foretaste of Reynolds's subsequent "Academy Discourses." Mason also wrote under the name of McGregor the well-known epistle to Sir Wm. Chambers. He lived for many years in close friendship with his brother-poet, Thomas Gray, who left Peterhouse to take up his residence at Pembroke College, owing to a practical joke played upon him. After the death of Gray, Mason wrote his life. Mason, like all Sir Joshua's intimate friends, save Johnson, was a Whig, and advocated the freedom of the American colonies; was an amateur artist and an excellent art critic. He presented Sir Joshua Reynolds with the easel now in the Royal Academy; married Mary, daughter of William Shermon, of Kingston-upon-Hull. She died March 24, 1767, in her twenty-eighth year.

"Died April 5, 1797, at Aston, in Yorkshire, of a mortification occasioned by breaking his shin in stepping out of his carriage two days before, the Rev. William Mason, precentor, and one of the residentiaries of York Cathedral, prebendary of Driffild and rector of Aston, author of 'Elfrida,' 'Caractacus,' 'The English Garden,' translation of Fresnoy's 'Art of Painting,' and several other celebrated poems, the life of Gray, etc. He was the son of a

clergyman who had the living of Hull . . . he removed to Pembroke Hall, of which society he was elected a fellow, 1747. In 1754 he entered holy orders, and was patronized by the then Earl of Holderness, who obtained for him the appointment of chaplain to His Majesty, etc."—*Gentleman's Magazine*, 1797, p. 359.

Looking to right; a roll of paper in left hand; white neckcloth; powdered hair.

Paid for, May, 1774, Mr. Mason, £18 7s. 6d.; 1774, Mr. Mason, £18 7s. 6d.

EXHIBITED.

National Portrait Exhibition, 1867, No. 803, } by Pembroke College,
Guelph, 1891, No. 216, } Cambridge.

ENGRAVED.

W. Doughty, 1779, $15\frac{1}{2} \times 13$ in.

S. W. Reynolds, $5\frac{1}{2} \times 4\frac{3}{4}$ in.

E. Scriven, 1813, 8×6 in.

The portrait was painted when Mr. Mason was in his fiftieth year, given to Mr. Stonhewer and bequeathed by him to Pembroke College, Cambridge, according to Mr. Mason's request.

"Johnson equally hated the clerical poet's Whiggism and his 'buckram,' and wrote the following note to Reynolds :

"SIR,

"Mr. Mason's address to you deserves no great praise : it is lax without easiness, and familiar without gaiety. Of his translation I think much more favourably ; so far as I have read, which is not a great part. I find him better than exact ; he has the author's distinctness and clearness, without his dryness and sterility. As I suppose you have lost your "Lives," I desire you to accept of these volumes, and to keep them somewhere out of harm's way, that you may sometimes remember the writer.

"I am,

"Sir,

"Your humble Servant,

"SAM. JOHNSON.

"February 19, 1783."

"The seal of this letter is a large one, bearing a head of Homer. Sir Joshua's seal was equally characteristic, a head of Michael Angelo."—TOM TAYLOR, vol. ii., p. 392.

The picture belongs to Pembroke College, Cambridge.

A portrait of the Rev. W. Mason was bought in at Christie's, April 3, 1841, Lot 67, Mr. Mason, author of "Self Knowledge" (Barclay, owner), for £1 11s. 6d.; and a copy by Doughty sold at Christie's, March 23, 1868, Lot 35, Rev. A. Settit, for £6, to Graves.

MATHESON, Captain.

Sat in February, 1765.

Note to the sitting : "Afterwards written *Mr.* Matheson."



MATHEW, Mrs.

Whole length, canvas 91 × 57 in.

Miss Ellis Smyth, second daughter of James Smyth, of Tinny Park, co. Wicklow ; married, 1764, Francis Mathew, M.P., afterwards Lord Llandaff, October 12, 1783, and Earl of Llandaff in November, 1797 ; she died in 1781. A long and graphic account of her funeral at Tipperary and of her virtues is given in "Gentleman's Magazine," 1781, p. 343.

Standing ; light-coloured dress cut low ; a string of pearls over her right shoulder ; left hand, with the palm outwards, resting on her hip ; a dog runs beside her looking up ; behind her is a large tree to the left ; landscape with a river in the background, to the right.

Sat in July, 1777, as Mrs. Mathews. Paid for, July 15, 1777, Mrs. Mathew, £75.

EXHIBITED.

Suffolk Street, 1834, No. 34, by — Whitehead.

Royal Academy, 1871, No. 105, by Wynn Ellis.

" " 1882, No. 183, by W. S. S. Crawford.

Sold at Christie's, Thomond sale, May 18, 1821, Lot 71, as Mrs. Mathew, with a spaniel, in a landscape, for £49 7s., to Fielder. June 21, 1834, bought in (no owner's name given), for £75 12s. May 6, 1876, Lot 100 (Wynn Ellis, owner), for £945, to Graves. July 14, 1894, Lot 29, Montrose collection, for £4,620, to Agnew. July 13, 1896, Lot 70, described as from Montrose sale, Goldsmid collection, for £4,200, to Tooth. Henry Graves and Co. sold the picture in 1876 to William Stirling Crawford, the husband of the Duchess of Montrose.

ENGRAVED.

W. Dickinson, 1780, $23\frac{1}{2} \times 14\frac{7}{8}$ in.

James Scott, 1877, $7\frac{1}{2} \times 4\frac{3}{4}$ in.

A proof, Addington collection, sold at Sotheby's in 1886 for £56.

The picture was sold by Tooth and Sons to J. B. Robinson, of Dudley House, Park Lane, the present owner.

✓ MAXWELL, Miss Jane, afterwards Duchess of Gordon. See GORDON, *ante*, p. 370.

EXHIBITED.

Grafton, 1894, No. 63, by the Duke of Richmond and Gordon.

✓ MAYNARD, Charles, 1st Viscount.

Charles Maynard, born 1691 ; succeeded as 6th Baron Maynard in 1745 ; created Viscount Maynard, of Much Easton, in the county of Essex, October

18, 1766, with remainder in default of male issue to the descendants male of his kinsman, Sir William Maynard, Bart. ; died, unmarried, June 23, 1775, when the title devolved upon Charles, 2nd Lord Maynard, eldest son of Sir William Maynard, Bart.

Paid for, May 1, 1768, Lord Maynard, £73 10s.

Memo. : "Lord Maynard to be sent 29th April ; Charles Lord Viscount Maynard, 1767, æt. 76."

The latter portion was evidently painted on the back of the canvas.

✓ MAYNARD, Sir William.

Of Walthamstow, Essex, Bart. ; born April 19, 1721 ; married, in 1751, Charlotte, second daughter of Sir Cecil Bisshopp, of Parham, Sussex, Bart. He was M.P. and Recorder of Saffron Walden ; died January 20, 1772.

Sat in July, 1767, and April, 1768.

Bought in at Greenwood's, April 14, 1796, Lot 70, for £10.

Memo. to 1768 sitting : "Sir William Maynard at the back, 1768, æt. 47."

The inscription was evidently painted on the back of the canvas.

"Reynolds paid a visit this year to Easton Lodge, the residence of Lord Maynard, where he spent the last week in August. Lord Maynard, though now in his seventy-fifth year, was still a *bon vivant* and connoisseur, and himself an amateur animal painter of considerable merit. It was his successor who a few years later made the name for the time notorious, by his marriage with Nancy Parsons, the well-known mistress of the Duke of Grafton, an amiable and accomplished woman. She was afterwards painted by Sir Joshua under her less familiar name of Mrs. Horton."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 277, 278.

✓ MAYNARD, Charlotte, Lady.

With a dog.

Second daughter of Sir Cecil Bisshopp, Bart., of Parham, Sussex ; married, in 1751, Sir William Maynard, Bart. She died May 16, 1762.

Sat in June, 1759, as Lady Maynard and dog, and August, 1760.

Sold at Greenwood's, April 15, 1796, Lot 47, printed in the catalogue as "A Lady," but in ink is added, "said to be Lady Maynard," for £3 3s., to Whitefoord, and at Christie's, May 4, 1810, Lot 67, as Lady Maynard (Caleb Whitefoord, owner), for £9 9s., to Tyonex.

Note to the 1760 sitting : " Wife of Sir William Maynard, a turfite of the time. She was a beauty and favourite of Prince Edward's (Walpole for January 14, 1760), not to be confounded with the more famous Lady Maynard, who was originally Nancy Parsons, the Duke of Grafton's mistress, and a favourite mark for the satire of Junius. Sir Joshua painted her too."—TOM TAYLOR, vol. i., p. 188.

✓ MAYNARD, Anne, Lady.

1773. " There were sitting to him, within a few days of each other, two beauties, one already ennobled, the other on the verge of nobility, the quondam bewitching widow Horton, now Duchess of Cumberland, and another Mrs. Horton, better known as Nancy Parsons, the mistress who had infatuated the Duke of Grafton, till he outraged and drove from him a beautiful and accomplished wife, and who, even in her sere and yellow leaf, after she had outlived a long succession of admirers, in 1776, charmed young Lord Maynard into marrying her."—TOM TAYLOR, vol. ii., p. 41.

See MRS. HORTON, *ante*, p. 485.

✓ MAYNARD, Mrs.

Sat six times in April, 1757.

✓ MAYNE, Robert.

Three-quarter length, canvas 28½ × 24 in.

Born 1724; was the last M.P. for Upper Gattin in Surrey; married, in 1775, Sarah, third daughter and co-heiress of Francis Otway, of Riverhill, near Sevenoaks; died August, 1782.

Facing the spectator, nearly full face; red dress.

Painted about 1776. The pocket-books for 1774-76 are missing.

EXHIBITED.

Royal Academy, 1891, No. 30, by Sir Chas. Tennant, Bart.

Sold at Greenwood's, April 16, 1796, Lot 1, for £11 11s., to Peckwell; Christie's, March 14, 1881, Lot 265 (Mayne, owner), for £220 10s., to Agnew.

ENGRAVED.

G. H. Every, 1865, 4½ × 4 in.

Boswell, in his " Life of Johnson," makes frequent mention of Mr. Mayne and his " dry wit."

The picture was never delivered, and was sold at Sir Joshua's sale in 1796, and purchased by his son, Colonel William Mayne; on his death his widow sold it to Henry Blair Mayne, who sold it at Christie's to T. Agnew and Sons, from whom it passed to Sir Charles Tennant, Bart., the present owner.

✓ MAYNE, Mrs.

Whole length, canvas 55½ × 44½ in.

Sarah, third daughter and co-heiress of Francis Otway, of Riverhill and Ashgrove, near Sevenoaks, Kent; married, June 15, 1775, Robert Mayne, M.P., of Gatton Park, Surrey; died March 26, 1780.

Seated near a column; white dress with embroidered edges; sash; feather in hair; red curtain background.

Painted about 1776. The pocket-books for 1774-76 are missing.

EXHIBITED.

Royal Academy, 1877, No. 11, by H. B. Mayne.

Sold at Greenwood's, April 16, 1796, Lot 28, for £32 11s., to Sandby; Christie's, May 14, 1881, Lot 264 (Mayne, owner), for £525, to Vokins.

ENGRAVED.

G. H. Every, 1866, 5½ × 4½ in.

R. B. Parkes, 1876, 17¾ × 14 in.

This portrait was never delivered, and was sold at Sir Joshua's sale in 1796, and afterwards purchased by her eldest son, Colonel William Mayne; on his death his widow sold it to Henry Blair Mayne, at whose sale at Christie's it was bought by Messrs. Vokins, from whom it passed to H. Bingham Mildmay, the present owner.

✓ MAYO, Master. *See* MAPP.

Sat in 1760.

✓ MEAD, Mrs.

Sat in 1772. Paid for, May 26, 1772, Mrs. Mead, £36 15s.

Memo.: April, 1772: "Mrs. Mead's picture to be sent to New Ormond Street. Captain Maynard, No. 1."

MEAD, Miss. *See* MRS. WILKES.

✓ MEDLYCOTT, Thomas, M.P.

Eldest son of James Medlycott, M.P., of Ven; born 1696; Member of Parliament for Milborne Port from 1734 to 1761; in 1727 was Commissioner of Revenue in Ireland; died July 21, 1763.

Sat in 1755 as Mr. Medlicot.

"Gainsborough sends three portraits: one of Mr. Medlicott, the gay and gallant cousin of Richard Lovell Edgeworth (also painted by Reynolds)."—TOM TAYLOR, vol. i., p. 223.

The picture belongs to Sir E. B. Medlycott, Bart., of Ven, Milborne Port, Sherborne.

MELBOURNE, Elizabeth, Lady.

Half length, oval, canvas 29 × 24 in.

Elizabeth, only daughter of Sir Ralph Milbanke, Bart. ; married, April 13, 1769, Sir Peniston Lamb, created June 8, 1770, Lord Melbourne, and 1st Viscount Melbourne in 1781 ; died, April 6, 1818.

“Masquerade of 30 April, 1772 : On this particular occasion a great many of the ladies, we are told, chose to adopt male dominoes, and ‘appeared as masculine as many of the delicate macaroni things we see everywhere—the “Billy Whifflers” of the present age.’ Among the most distinguished of these ‘pretty fellows’ were the Duchess of Ancaster, Lady Melbourne, and Mrs. Damer.”—TOM TAYLOR, *Life of Sir Joshua*, vol. i., p. 433.

White dress, over a light blue dress, lined with ermine across one shoulder ; she wears a pearl necklace, with which is entwined a tress of her hair ; pearls also adorn her head ; right arm rests on a table ; red curtain background.

Sat in 1770 and 1771. Paid for December 10, 1770, Lady Melbourne, £115 10s. 1771, Lady Melbourn, £157 10s.

EXHIBITED.

British Institution, 1843, No. 25, }
International Exhibition, 1862, No. 25, } by Viscountess Palmerston.

Sold at Christie's, June 15, 1895, Lot 85, Price Collection, for £2,415, to Agnew.

ENGRAVED.

J. Finlayson, 1771, $17\frac{7}{8} \times 13\frac{1}{4}$ in.

A First State sold at Sotheby's in 1890 for £24 10s.

Lady Melbourne, 1770 : “Fatta interamenti con cap. e cera. Testa sopra un fondo preprato con olio e biacca. Sopra una tela di fondo.” (On unprimed cloth.)

The picture became the property of her granddaughter, Lady Emily Cowper, who married, June 9, 1830, Anthony, 7th Earl of Shaftesbury, from whom it passed to his son, Lord Ashley, who left it to his widow, Lady Harriet Ashley, daughter of the Marquess of Donegal, who sold it to Messrs. T. Agnew and Sons, from whom it passed to Mr. Price, at whose sale it was again purchased by them, and sold to Mrs. Ruston, the present owner.

**MELBOURNE, Elizabeth, Lady, with her Son, the HON.
PENISTON LAMB.**

Whole length, canvas 93 × 57 in.

“Maternal Affection.”

Lady Melbourne, in a pink dress, seated on a chair, caressing her son, whom she has just taken out of a cradle beside her ; distant landscape seen through a window on the left.

Sat in 1773. Master Melbourne sat in November, 1770 (*see ante*, p. 561)—evidently intended to be Master Lamb, the baby in the picture (born May 3,

1770). His mother sat at the same time, showing that the picture was in progress for three years. Paid for, 1776, Lady Melbourn, £115 10s. April, 1777, Lady Melbourn, £131 5s. Exhibited in the Royal Academy, 1773, No. 235.

EXHIBITED.

British Institution, 1813, No. 14, as Lady Melbourne and Child, by Viscount Melbourne.

Royal Academy, 1881, No. 138 (painted in 1771), by Earl Cowper.

ENGRAVED.

Thomas Watson, 1775, $24\frac{3}{4} \times 15\frac{1}{8}$ in.

W. Dickinson, three-quarter length in a circle, entitled "Maternal Affection," 1780.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 4$ in.

The payments by Lady Melbourne from 1770 to 1777 are very confusing. They amount together to £519 15s., and must have been for other pictures besides the two portraits of herself. There are two erased entries in 1773 that throw a little light on the matter: "Lady Melbourn for Lady and Child;" "Lady Melbourn for her mother's picture, 25." Both these have "Paid" written across them—a habit Sir Joshua had when collective payments include individual pictures. On p. 561 no payment is recorded for the large group of the three boys, but as that picture was not painted until many years later it cannot have been included in these payments. There are, however, at Panshanger, a portrait of Sir Joshua, one of his niece, two heads of girls, one of a boy, and a portrait of Lady Caroline Cowper, which may have been paid for in these entries. Lady Milbanke (Lady Melbourne's mother) died in 1767, having sat to Reynolds in 1755.

The picture belongs to Earl Cowper at Panshanger, Herts.

Emily Mary, the wife of Peter, 5th Earl Cowper, was the elder daughter of Lady Melbourne.

MELBOURNE, Lord, Children of. *See* LAMB.

MENDIP, Lady. *See* MISS STANLEY.

MERCHANT, Mrs.

Sat in May, 1767.

MERRICK, Mrs. *See* MISS KEPPEL, *ante*, page 550, and MEYRICK, page 643.

✓ MERVYN, H.

Half length, canvas.

✓ MERVYN, Mrs.

Half length, canvas.

Mr. and Mrs. Mervyn were childless, and left no relations of their own name. The Rev. F. Bayley, Canon of Canterbury, inherited all their property, including these pictures, which are now in the possession of his grandson, Col. F. Bayley.

✓ METCALFE, Philip.

Was a friend of Sir Joshua's, who accompanied him upon a Continental tour in July, 1781, embarking at Margate for Ostend, and visiting Ghent, Brussels, and Mechlin; from thence to Dort, Leyden, Amsterdam, and Düsseldorf, etc. He was one of his executors, and attended at his funeral.

Sold at Christie's, June 15, 1850, Lot 46, Portrait of Philip Metcalf. Painter's name altered in ink in catalogue from Reynolds to Battoni. (This is evidently an error, for Battoni never was in England. He was painting portraits in Rome when Reynolds was there, and died in Rome, 1787.) Henry Metcalfe, owner, for £21, to Metcalfe—apparently bought in.

✓ METHAM, Mr.

Mrs. Metham sat in November, 1762. Paid for, 1761, Mr. Metham (or Mettam), £21.

The payment is distinctly "Mr.," but Tom Taylor makes the sitting as "Mrs.," he may have misread it.

✓ METHUEN, Paul.

Three-quarter length, canvas 49 × 39 in.

Of Corsham; cousin of the Right Hon. Sir Paul Methuen, K.B., whom he succeeded in 1757; born May 16, 1723; married June 25, 1749; M.P. for Warwick; died January 22, 1795; his grandson was created Baron Methuen in 1838.

Dark green dress; sword; gloves in right hand; left hand pointing; landscape seen through open window on the right.

EXHIBITED.

British Institution, 1864, No. 69, }
Royal Academy 1877, No. 54, } by Lord Methuen.

ENGRAVED.

R. B. Parkes, 1865, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

The picture belongs to General Lord Methuen.

A portrait of him, painted by Gainsborough, was exhibited in the Royal Academy, 1877, No. 74, by Lord Methuen; seated; red coat, waistcoat, and breeches; left hand gloved and holding the other glove; wig and sword; life size; 49×39 in.

METHUEN, Mrs. Paul.

Whole length, canvas $48\frac{1}{2} \times 39$ in.

Christian, younger daughter and co-heiress of Sir George Cobb, Bart., of Adderbury, who was the 3rd and last baronet—drowned March 29, 1762; married, June 25, 1749, Paul Methuen, of Corsham, M.P. for Warwick; died May 21, 1779, at Grosvenor Street.

Standing; in a landscape; leaning her right elbow on a bank; low white dress embroidered with flowers; scarf; lace fichu; red fur-trimmed jacket with tight sleeves; pearl bracelets, and pearls in hair.

Sat in 1758 and 1759.

EXHIBITED.

British Institution, 1864, No. 71, }
Royal Academy, 1877, No. 30, } by Lord Methuen.

ENGRAVED.

R. B. Parkes, 1865, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

The picture belongs to General Lord Methuen.

METHUEN, Master Paul Cobb, and his Sister.

Whole length, canvas 80×67 in.

Paul Cobb Methuen, eldest son of Paul Methuen; born June 15, 1752; M.P. for Great Bedwin, 1781; married, April 20, 1776, Matilda, daughter of Sir Thomas Gooch, Bart., of Benacre; he died September 15, 1816.

Miss Christian Methuen, only daughter of Paul Methuen; born February 16, 1757; married, May 15, 1775, Frederick Irby, 2nd Lord Boston; she became a widow, March 23, 1825, and died May 9, 1832.

Both in fancy costume; he leaning against some steps; she seated on the ground; a cat is crouching on a wall looking at a pugdog below; landscape background.



Master Methuen sat in 1758, but no sitting is recorded for his sister.

EXHIBITED.

British Institution, 1864, No. 177, }
Royal Academy, 1877, No. 283, } by Lord Methuen.

ENGRAVED.

J. Scott, 1864, $6\frac{1}{8} \times 5\frac{1}{4}$ in.

The picture belongs to General Lord Methuen.

Master Paul was painted by Gainsborough, standing in a landscape ; leaning on a pedestal ; fancy dress ; blue doublet ; Vandyke collar and cuffs ; life size, $49 \times 39\frac{1}{2}$ inches, Royal Academy, 1877, No. 224, lent by Lord Methuen.

METHUEN, Master Thomas.

Whole length, canvas 80 x 67 in.

Second son of Paul Methuen ; born February 2, 1754 ; died in France in 1774, unmarried.

Standing ; in fancy costume ; with his right hand on the head of a large hound ; perched on the pedestal of an urn is a macaw.

Sat in 1759 as Master Methuen.

EXHIBITED.

British Institution, 1864, No. 171, }
Royal Academy, 1877, No. 280, } by Lord Methuen.

ENGRAVED.

R. B. Parkes, 1864, 6×5 in.

The picture belongs to General Lord Methuen.

MEUX, Miss.

Half length, canvas 29 x $24\frac{1}{2}$ in.

Turned slightly to right ; three-quarter face, to right ; left arm held out ; grey and pink dress, with lace front and pink rosette ; low pink-lined straw hat, with pink ribbons ; black scarf ; landscape background.

EXHIBITED.

Royal Academy, 1892, No. 8, as Miss Muse, by the Earl of Normanton.

Sold at Christie's, May 11, 1867, Lot 92 (H. A. J. Munro, owner), as Fanny Reynolds, in a gipsy straw hat with pink ribbons, for £141 15s., to the Earl of Normanton.

ENGRAVED.

J. Faber, 1755, $10\frac{1}{8} \times 9$ in., as Miss Muse.

P. Corbutt, $5\frac{3}{8} \times 4\frac{1}{2}$ in., as Miss Muse.

S. W. Reynolds (unpublished), $3\frac{5}{8} \times 3\frac{1}{8}$ in.

R. B. Parkes, 1876, $4\frac{7}{8} \times 4\frac{1}{4}$ in., as Miss Meux.

The picture belongs to the Earl of Normanton, and is No. 161 in the Somerley catalogue.

MEXBOROUGH, Sarah, Countess of. *See* POLLINGTON.

MEYER, Miss.

Whole length, canvas $51 \times 39\frac{1}{2}$ in.

As Hebe.

Daughter of Jeremiah Meyer, R.A.

Standing on a cloud ; face turned to the right shoulder ; supporting in both hands the beaker and chalice ; an eagle at her side with outspread wings, holding a thunderbolt in his claws.

Sat in 1771 and 1772. Exhibited in the Royal Academy, 1772, No. 205.

EXHIBITED.

British Institution, 1813, No. 28 (third catalogue), as Miss Meyers in the character of Hebe, by Mrs. Meyers.

Royal Academy, 1873, No. 39, by Baron Lionel de Rothschild, M.P.

ENGRAVED.

J. Jacobi, 1780, 22×15 in., picture described as belonging to Jeremiah Meyer.

S. Gimber (not published).

A First State sold at Christie's (Palmerston Collection), 1890, for £52 10s.

"Walpole remarks in his catalogue that the idea of the Hebe (still in the possession of the Delafields of Bath, descendants of the Meyer family) was borrowed from the print of Fortune by Goltzius, but 'far more easy and graceful.' The head is that of a healthy, comely girl, but has no ideal beauty. The eagle is nobly painted, full of life and spirit—a study, no doubt, from that unlucky bird which, Northcote tells us, Sir Joshua kept in the back yard of Leicester Fields, and which must have needed some severe poking up before his eyes blazed and his feathers ruffled and stood out as they do in the picture."—TOM TAYLOR, vol. i., pp. 444, 445.

The study for this eagle belonged to the Earl of Upper Ossory, who exhibited it at the British Institution in 1817 (No. 107), and after his decease was at Christie's, April 8, 1819, Lot 96, marked "passed" in the catalogue.

"There is a noble study for the eagle which he has introduced into his picture of 'Hebe' in Lord Lyveden's gallery at Farming Woods. The eagle died while Northcote was in Sir Joshua's house, and Northcote in his 'Life' tells how, after he had set up the dead bird to make a study of it for himself, Sir Joshua, coming into the room later than his wont—having been at a masquerade the night before—carried off the bird and canvas into his studio, and there completed a study which astonished his pupil. This may be the very study now at Farming Woods."—TOM TAYLOR, vol. i., p. 427, note.

At Christie's, November 27, 1818, Lot 118, a portrait of a young lady in the character of "Hebe," a most beautiful picture in his most elegant style (no owner's name given) is marked "passed." This picture appears again, April 8, 1819, Lot 95, with no owner's name, also marked "passed."

A copy was sold at Christie's (Anderdon sale), May 31, 1879, Lot 207, for £2 12s. 6d., to Agnew.

The picture belongs to Leopold de Rothschild.

MEYNELL, Mr.

Sat in June, 1758, and May, 1768. Paid for, April 20, 1762, Mr. Menell, £15 15s.

MEYNELL, Mrs.

Sat in June, 1759.

MEYRICK, Mrs. Thomas. See MISS KEPPEL, *ante*, p. 550.

MEYRICK, Mrs. Thomas.

Half length, canvas 37 $\frac{1}{4}$ × 29 $\frac{3}{8}$ in.

Standing to the left; left hand is partially seen, pulling up a long glove on right arm; black hat and feather, with grey lining; black mantle; white dress; background, blue sky with light clouds; below, a landscape; blue hills in distance.

A replica of the picture described under Miss Keppel. It was presented in 1855 to the University Gallery, Oxford, by Chambers Hall.

This picture when presented was called "Miss Keppel," and was described as having been the first portrait by Sir Joshua after his return from Italy, to which country he was conveyed by Admiral Keppel. See University Galleries Catalogue, 1891. A reference to page 550 will show the impossibility of this.

The statement that it was called Miss Keppel when presented confirms the discovery recently made by the compilers that Mrs. Meyrick was the daughter of Admiral Keppel.

The picture belongs to the University Galleries, Oxford, and is No. 95 in the catalogue. See MISS KEPPEL, *ante*, page 550.

MIDDLETON, Francis, Lord.

Whole length, canvas.

Francis Willoughby succeeded as 3rd Lord Middleton, August 1, 1758; died unmarried, December 15, 1774.

In coronation robes, with gold tissue, etc.; full of air and action (as described by Lady Middleton).

Sat in October, 1761, as Lord Middleton. Paid for after April 25, 1761 (first payment), Lord Middleton (Willoughby), £10 10s.; before 1762, Lord Middleton, £10 10s.; January, 1762, Lord Middleton (Willoughby), £42; April, 1762, Lord Middleton (Willoughby), £42.

The picture belongs to Lord Middleton, at Wollaton Hall, Nottingham.

MIDDLETON, George, 3rd Viscount.

George Broderick, born 1730; succeeded as 3rd Lord Middleton in 1747; married Albinia, eldest daughter of the Hon. Thomas Townshend; died September 22, 1765.

Sat in March, 1757, and April, 1757, and January, 1762, as Lord Middleton. Paid for, May 15, 1762, Lord Middleton (Broderick), £31 10s.

The picture belongs to Viscount Middleton, at Peper Harow, Godalming.

MIDDLETON, Albinia, Viscountess, and Child.

Albinia, eldest daughter of the Hon. Thos. Townshend, who married, May 1, 1752, George, 3rd Viscount Middleton; died September 18, 1808.

The child is George Broderick, born November 1, 1754; succeeded as 4th Viscount Middleton, September 22, 1765; married, first, December 4, 1776, Frances, daughter of Thomas Pelham, 1st Earl of Chichester; and secondly, June 13, 1797, Maria, daughter of Richard Benyon. He died August 12, 1836.

Memo., March, 1757: "Lady Middleton's picture and Child to be 3 ft. 5 in. high by 4 ft. 3 $\frac{3}{4}$ in. wide."

There was a Lady Middleton living in 1757, Mary, daughter of Thomas Edwards, married, July 25, 1723, Francis, 2nd Lord Middleton. She died March 12, 1762, but as her children were born about 1725, Reynolds evidently did not refer to her. Sir Joshua's spelling of the name is not correct; he frequently fell into errors of this kind.

✓ MILBANKE, Sir Ralph, Bart.

Fifth baronet ; he succeeded to the baronetcy in 1748, and married Elizabeth, daughter and co-heiress of John Hedworth, M.P. ; died January 8, 1793.

Sat in April, 1755, as Sir R. Milbanke.

MILBANKE, Elizabeth, Lady.

Daughter and co-heiress of John Hedworth, M.P., of Chester-le-Street, co. Durham ; married Sir Ralph Milbanke, Bart., M.P. She died July 16, 1767.

Sat in April, 1755, as Lady Milbanke.

See LADY MELBOURNE, *ante*, page 638, for the payment for this picture.

MILBANKE, Ralph.

Half length, canvas 30 × 25 in.

Eldest son of Sir Ralph Milbanke, Bart., M.P., and succeeded to the baronetcy, January 8, 1793 ; he married, in 1777, the Hon. Judith Noel, daughter of Sir Edward Noel, Bart., who succeeded as Baron Wentworth in 1745. He assumed the surname of Noel in 1815, and died in 1825. Lady Noel died January 20, 1822. She was the mother of Anna Isabella, wife of George Gordon, 6th Lord Byron, the illustrious poet.

Three-quarter face to the right ; in laced coat and open waistcoat.

Sat in February, 1757, as Mr. Milbanke.

ENGRAVED.

J. Marcuard, $4\frac{3}{8} \times 3\frac{1}{8}$ in., when Mr. Milbanke, described as after Jos. Reinold.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{3}{8}$ in.

✓ MILBANKE, Ralph.

Sat in March, 1779, as Mr. Milbanke. Paid for, June, 1779, Mr. Millbank, £52 10s.

MILBANKE, Captain Mark, R.N.

Half length, canvas 30 × 25 in.

Ambassador to Morocco, 1760 ; Admiral, 1779 ; Governor of Newfoundland, September 21, 1789.

"On June 9, 1805, at his house in Upper Wimpole Street, by accidentally falling over the banisters of the staircase into the hall, Mark Milbanke, Admiral of the White. He was in the eighty-second year of his age, more than seventy years of which had been devoted to the naval service, into which he entered in the year 1734."—*Gentleman's Magazine*, 1805, p. 589.

Profile to the right, in blue naval uniform with red collar; short hair with pigtail.

Sat in May, 1757, as Captain Milbanke.

The picture belongs to the Earl of Chichester.

MILES, Mr. and Mrs., and EDWARD GORDON. *See*
GORDON, *ante*, page 373.

MILLER, Sir Thomas, Bart.

Half length, oval, canvas 30 × 25 in.

Second son of William Miller, of Glenlee, who settled there; Lord President of the Court of Session, and created a baronet in 1788; died 1789.

Head turned slightly to the right; dark brown eyes, looking straight out; dark robes and white necktie; dark background.

Paid for, February 29, 1763, Lord Advocate of Scotland, for the half lengths, £42; February 29, 1763, Do., for the heads, £21; September 15, 1763, for Lord Advocate and Mrs. Miller, £63.

ENGRAVED.

D. Blackmore Pyet, $3\frac{1}{8} \times 2\frac{7}{8}$ in.

The picture belongs to A. W. Miller, of Edinburgh; it is temporarily deposited in the National Gallery of Scotland.

MILLER, Mrs.

Half length, oval, canvas 30 × 25 in.

Wife of Thomas Miller, of Glenlee, Lord Advocate.

Rich brown hair; eyes looking out; head turned to the left; blue gown over right shoulder, trimmed with ermine; white bodice, with blue ribbon round waist; black velvet ribbon round neck; pearls in hair.

Paid for, March 16, 1763, Mrs. Miller, £21.

The picture belongs to A. W. Miller, of Edinburgh ; it is temporarily deposited in the National Gallery of Scotland.

^{lv} MILLER, Miss Jessy.

Daughter of Sir Thos. Miller, Bart., by his first wife, Margaret, eldest daughter of John Murdoch, Provost of Glasgow ; married to John Dunlop, a merchant.

Sat in 1759.

^{lv} MILLES, Miss Mary Elizabeth. *See* MRS. WATSON.

^{lv} MILLES, Miss.

Three-quarter length, canvas 50 x 40 in.

In a white silk dress ; blue and gold sash ; a bouquet of flowers in her left hand ; her right resting on a fountain sculptured with a dolphin ; description from 1896 catalogue.

Sold at Christie's, May 9, 1896, Lot 126, as Miss Milles (owner's name not given), for £682 10s., to Marshall ; May 8, 1897, Lot 40, as above described (Earl Sondes, owner), for £420, to Hoehl.

Probably an earlier portrait of Miss Milles, daughter of Richard Milles, who married, November 30, 1785, Lewis Thomas Watson, afterwards 2nd Lord Sondes.

^{lv} MILLS, Sir Thomas.

Sat in 1772-73. Paid for, August 6, 1772, Sir Thos. Mills, £18 17s. 6d. November 18, 1773, Sir Thomas Mills, £18 18s. November 18, 1773, Do. for two copies, £16 16s.

Sold at Christie's, May 4, 1810, Lot 69 (Caleb Whitefoord, owner), for £8 18s. 6d., to Tijoux ; by Robins, 1832 (G. W. Taylor, owner), for £8 8s., to Peacock.

Caleb Whitefoord was a friend of Sir T. Mills (*see* Tom Taylor, vol. ii., p. 17).

^{lv} MILLS, Sir Thomas.

Paid for September 4, 1776, Sir Thomas Mills, £36 15s.

✓ MILLS, Sir Thomas.

Pocket-books missing, 1776 and 1778.

Paid for 1778, Sir Thomas Mills, for Mr. Foote, paid £40.

✓ MILLS, Sir Thomas.

Paid for 1778, Sir Thomas Mills, given to the Dean of Derry, £10.

The Dean of Derry in 1778 was Thomas Barnard, who was Provost of Eton from 1754 to 1763; Dean of Derry, 1769 to 1780; Bishop of Killaloe, 1780 to 1794; Bishop of Limerick, 1794 to 1806.

✓ MILLS, Lady.

Sat in March, 1777. Paid for April, 1777, Lady Mills, a copy for Mr. Moffatt (no price).

✓ MILLS, Lady.

Paid for 1774, Lady Mills, £18 7s. 6d. September 4, 1776, Lady Mills, £18 7s. 6d. Pocket-books of 1774-76 missing.

"Wife of Sir Joshua's friend, Sir Thos. Mills."—TOM TAYLOR, vol. ii., p. 96.

Sold at Christie's, May 4, 1810, Lot 70 (Caleb Whitefoord, owner), for £6 6s., to Offley.

✓ MILLINGTON, Sir Thomas, F.R.S.

Half length, oval.

Savilian Professor at Oxford; President of the Royal College of Physicians.

Flowing wig; gown and bands.

ENGRAVED.

J. Woolnoth, 1807.

MILSINGTON, Lord.

William Charles, Lord Milsington, second son of Charles, 2nd Earl of Portmore, who became Viscount Milsington on the death of his elder brother, David, January 16, 1756; and 2nd Earl of Portmore on the death of his father,

July 5, 1785. He married, November 5, 1770, Mary, daughter of John, 8th Earl of Rothes, and died in 1823. On the death of the 4th Earl the honours expired. *See* PORTMORE.

Sat in 1759.

MILTON, Joseph Damer, Baron. *See* DAMER, *ante*, p. 226, and Addenda.

MILTON, Charles William, Lord, afterwards 5th Earl Fitzwilliam.

Whole length, canvas 55 × 44 in.

Only son of William, 4th Earl Fitzwilliam; born, May 4, 1786; married, July 8, 1806, Charlotte, daughter of Thomas, 1st Lord Dundas. He died October 4, 1857.

Aged three years, with a lamb.

Sat in May, 1789. Paid for 1789, Lord Fitzwilliam, for his Lady and for his son, Lord Milton, £210.

EXHIBITED.

British Institution, 1813, No. 15, by Earl Fitzwilliam.

The picture belongs to Earl Fitzwilliam. *See* FITZWILLIAM, *ante*, p. 318.

MINTO, Anna Maria, Countess of. *See* ELLIOT, *ante*, page 288.

MITCHELL, Mr., Sen.

Sat in October, 1765. Paid for, May 20, 1769, Mr. Mitchell, senior, £26 5s.

MITCHELL, Mr., Jun.

Paid for, May 20, 1769, Mr. Mitchell, junior, £26 5s.

MITCHELL, Captain.

Head size, canvas 30 × 25 in.

Sold at Greenwood's, April 14, 1796, Lot 33, as Captain Mitchell, three-quarter, for £2 4s., to Cribb.

"Died May, 1775. Captain Mitchell of 45th Regiment."—*Gentleman's Magazine*, 1775, p. 303.

"March 26, 1776. Captain James Mitchell, at Greenwich."—*Gentleman's Magazine*, 1776, p. 142.

✓ MITCHELL, Captain.

Sold at Greenwood's, April 16, 1796, Lot 84, as Captain Mitchell, for £4 14s. 6d., to Bacon.

MOIRA, Francis, 2nd Earl of. See RAWDON.

✓ MOLESWORTH, Colonel John, afterwards Sir John.

Three-quarter length, canvas 50 × 40 in.

Born 1730; married, first, September, 1755, Frances, second daughter of James Smyth; secondly, June 22, 1762, Barbara St. Aubyn; succeeded to the baronetcy, April 4, 1766; died 1775. He was colonel of militia of the county of Cornwall from 1765 to his death.

In a white satin dress, with cocked hat under his arm; column to the right.

Sat in 1755 as Mr. Molesworth.

EXHIBITED.

Royal Academy, 1873, No. 119, by Lady Molesworth, of Pencarrow, Cornwall.

ENGRAVED.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

The picture belongs to Mrs. Ford at Pencarrow, Cornwall.

MOLESWORTH, Colonel John, afterwards Sir John.

Whole length, canvas 31 × 24 in., dated 1763.

In the uniform of the Cornwall Militia; walking down the avenue at Pencarrow, Bodmin, Cornwall; right arm extended; leaning on a stick; wearing a three-cornered hat.

Sat in 1762 and 1766 as Coll. Molesworth. Paid for 1762, Coll. Molesworth, £21.

EXHIBITED.

Royal Academy, 1873, No. 95, described as Sir John Molesworth, Bart., in the uniform of the Cornwall Militia, by Lady Molesworth, of Pencarrow, Cornwall.

ENGRAVED.

S. W. Reynolds, 1822, $6\frac{1}{4} \times 4\frac{3}{4}$ in.

Memo. under May 26, 1766: "To send Sir J. Molesworth to Bodmin, in a Carlo Maratti frame."

The picture belongs to Mrs. Ford at Pencarrow, Cornwall.

MOLESWORTH, Sir John, Bart.

The picture was given by the late Sir William Molesworth to the Rev. John Molesworth St. Aubyn, who died in 1844, and from him passed to his nephew, the Rev. St. Aubyn H. Molesworth St. Aubyn, of Clowance, Camborne, Cornwall, the present owner.

MOLESWORTH, Mrs.

Frances, daughter of James Smyth; married, September, 1755, John Molesworth, afterwards 8th Baronet. She died about 1758.

Sat in 1755 as Mrs. Molesworth.

MOLESWORTH, Barbara, Lady. *See* MISS ST. AUBYN.

MOLESWORTH, William.

Three-quarter length, canvas 50 × 40 in.

Younger son of Sir John Molesworth, Bart.; married Anne, daughter of James Smyth; died February 9, 1762.

The picture belongs to Mrs. Ford at Pencarrow, Cornwall.

MOLESWORTH, Mrs. William.

Three-quarter length, canvas 50 × 40 in.

Anne, daughter and co-heiress of James Smyth, of St. Audries, co. Somerset; married, March, 1756, William Molesworth, of Wembury. She was the mother of the Marchioness Camden. She died July 1, 1767.

Standing, full face; in embroidered dress with white muslin fichu and large lace sleeves; dark hair with white feather at the top; black ribbon round neck; right hand raised to her neck; left hand holding two roses; in front she wears a lace apron; curtain background to right.

ENGRAVED.

S. W. Reynolds, 1823, 5 × 4 in.

Note to the sitting: "The Molesworth pictures are at Pencarrow in Cornwall. Mrs. Molesworth—a young and lovely brunette (half length)—in one of the quaint every-day dresses of the time, closely copied without the least attempt at 'idealizing' or 'generalizing,' with flowers in her hand, a little cap on her head, a prim apron and lawn kerchief closely covering her shoulders. It is one of the most attractive of his female portraits, and especially valuable for its literalness."—TOM TAYLOR, vol. i., p. 145, note.

The picture belongs to Mrs. Ford at Pencarrow, Cornwall.

MOLESWORTH, Sir William, Bart.

Half length, oval, canvas 30 × 25 in.

Born 1758; son of Sir John Molesworth, Bart.; represented co. Cornwall, in the parliaments of 1784 to 1790; succeeded to the baronetcy in 1775; married, in 1786, Catherine Treby, daughter of Paul Henry Ourry. He died February 22, 1798; his widow survived him until December 10, 1842.

Three-quarter face, to the left; red coat with blue collar; white neck-cloth and frill; powdered hair; sky background.

Sat in 1780.

The picture belongs to Sir Lewis William Molesworth, Bart., at Trewarthenick, Grampound Road, Cornwall.

MOLESWORTH, Miss Frances, afterwards Lady Bayham and Marchioness Camden.

Whole length, canvas 54 × 45 in.

Frances, daughter and heiress of William Molesworth, of Wembury, Devon; married, December 31, 1785, John Jefferys Pratt, who became Viscount Bayham, May 13, 1786, and succeeded his father as 2nd Earl Camden, 1794, and was created Marquess Camden, September 17, 1812. Her ladyship died July 7, 1829.

Looking to the front; sitting in a landscape; left arm resting on a pedestal; hair dressed high.

Sat in June, 1777, as Miss Molesworth. Paid for, November, 1779, Miss Molesworth, £37 15s.; 1780, Miss Molesworth, £40.

EXHIBITED.

British Institution (as Marchioness Camden), 1861,
 No. 169,
 International Exhibition, 1862, No. 77,
 Grosvenor Gallery, 1884, No. 43,

} by Earl Spencer.

ENGRAVED.

L. Schiavonetti.

J. S. Agar, 1823, $7\frac{1}{2} \times 6$ in.

S. W. Reynolds, 1835, $5\frac{5}{8} \times 4\frac{3}{8}$ in.

Frederick Bromley, 1861, $5\frac{1}{2} \times 4\frac{1}{2}$ in.

Note by Sir Joshua : "Miss Molesworth ; drapery painted with oil colour first, after
 cera alone."

"Miss Molesworth, whom we saw a few years ago with her aunt, Lady Lucan, and her
 cousin, Lady Spencer, is just married to Mr. Pratt, Lord Camden's son."—WALPOLE TO
 SIR H. MANN, January 8, 1786.

The picture belongs to Earl Spencer, and is No. 179 in the Althorp
 catalogue.

See LADY BAYHAM, *ante*, page 64.

MOLYNEUX, Isabella, Lady, afterwards Countess of Sefton.

Half length, canvas 30 x 25 in.

Second daughter of William, 2nd Earl of Harrington ; born April 4,
 1748 ; married, November 27, 1768, Charles William, 9th Viscount Molyneux,
 afterwards Earl of Sefton, to which dignity he was advanced, November 30,
 1771. She became a widow, January 31, 1795, and died January 29, 1819.

In circle ; head-dress of pearls entwined in a gauze veil which falls over
 her left shoulder ; string of pearls across her bosom.

Sat in February, 1769, and May, 1770. Paid for, May 9, 1770, Lady
 Molineux, £36 15s.

ENGRAVED.

J. Watson, 1770, $13\frac{1}{4} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

The picture belongs to Lord Leconfield, and is No. 382 in the Petworth
 catalogue.

J
 MOLYNEUX, Elizabeth, Lady.

Elizabeth, only daughter of Lieut.-General Aldercron, sometime Com-
 mander-in-Chief of the East Indies ; second wife of Sir Capel Molyneux,
 M.P. for the University of Dublin ; succeeded as baronet in 1738, and died
 1797.

Sat in May, 1761.

At Christie's, November 28, 1879, Lot 96, a portrait described "Lady Molineux" (Warner, owner), was sold for £6 6s. to Graves, from whom it passed to H. R. Grenfell in 1880.

Memo., May, 1761 : "Lady Monaux, in Argyle Street, at 5 o'clock. Any time in June, Lady Moneux. White satin the inner garment, blue the outside, and blue ribbons ; laced tucker."—TOM TAYLOR, vol. i., p. 201, note.

MONCKTON, Hon. Mary, afterwards Countess of Cork.

Whole length, canvas 93 × 57½ in.

Born 1745 ; youngest daughter of John, 1st Viscount Galway ; married, June 17, 1786, Edmund, 7th Earl of Cork, as his second wife ; died May 30, 1840, having survived her husband forty-two years.

Sitting on a stone bench ; right arm resting on a pedestal, on which is a vase ; forefinger of the left hand in her mouth ; white dress ; gold embroidered scarf ; blue cloak ; a spaniel at her feet ; landscape with trees and river.

Sat in 1777 as Miss Monckton. Paid for March 1, 1779, Miss Monckton, £157 10s.

EXHIBITED.

Royal Academy, 1888, No. 155, by Edward P. Monckton.

Sold at Christie's, July 7, 1894, Lot 78 (E. P. Monckton, owner), for £7,875, to Agnew ; June 13, 1896, Lot 69 (Goldsmid collection), for £7,875, to Agnew.

ENGRAVED.

J. Jacobi, 1779, 24 × 14¾ in.

S. W. Reynolds (S. Cousins, R.A.), 6¾ × 4 in.

Fine proof sold at Christie's, 1893 (Allen collection), for £120 15s.

A fine portrait of her in her old age, by H. P. Briggs, R.A., was lent to the Royal Academy, 1888, No. 43, by Viscount Galway. A three-quarter figure seated in an armchair facing the spectator ; right hand holds a fan ; white satin dress ; high white cap ; curtain and architectural background ; 49½ × 39 in.

"Miss Monckton, who was sitting to Sir Joshua this year (1779), is an addition to the Blues. This was the daughter of Viscount Galway, who, under her married title as Countess of Cork, was as conspicuous for her oddities and eccentricities among the lion-hunters of this century as of last. Her mother, the Dowager Lady Galway, indulged her taste for collecting all the extraordinary or curious people in London to her conversaziones, which deserved Horace Walpole's title of chaoses more even than Mrs. Vesey's. 'They mix the rank and the literature,' says Miss Burney, 'and exclude all besides.' It is necessary to compare Miss Burney's pen-and-ink portrait with that on Sir Joshua's canvas. 'Miss M. is between thirty and forty, very short, very fat, but handsome : splendidly and fantastically

cross Payment

June 1	Mr. Millbank	52 10
1979	Mr. Millbank	52 10

1779 Mr John Macpherson + 52 10
1779 Mr L. L. Manner + 157 10

1779 Lady Louisa Manners, + 1859 H
 26. Duke of Marlborough, 1733

826
Feb 1780 The of Marlborough, 1780
20. for Lord Henry Lady Charlotte 36.00
in the end of the month

Number is Hector Monro — 72.0

Nov 2 1885 L. D. Macpherson

Handwritten: *Handwritten text, possibly "Handwritten" or "Handwritten" with a date "1810" and a signature.*

Mr. Mackin

210

2/1988 Mrs. Maffeo

1858

July 1780. Last Malmsbury.

dressed : rouged not unbecomingly, yet evidently and palpably desirous of gaining notice and admiration. She has an easy levity in her air, manner, voice, and discourse, that speak all within to be comfortable ; and her rage of seeing everything curious may be satisfied, if she pleases, by looking in a mirror.' Sir Joshua's portrait has the vivacity and beauty here suggested, and the brilliancy of the cheek may be referred to rouge. The action is rather forced than easy ; and the lady being painted sitting, her fatness is not so apparent."—TAYLOR'S *Life of Reynolds*, vol. ii., pp. 278, 279.

The picture belonged to Edward Philip Monckton, of Fineshade Abbey, Northamptonshire, the grand-nephew of Lady Cork. It was sold by him at Christie's, in 1894, to Messrs. T. Agnew and Sons, from whom it passed to Sir Julian Goldsmid, Bart., at whose sale it was again bought by Messrs. Agnew, who sold it to Edward D. Stern, the present owner.

MONSON, Theodosia, Lady.

Three-quarter length, canvas 50 × 40 in.

Daughter of John Maddison, of Harpswell, co. Lincoln ; married, June 23, 1752, John, 2nd Baron Monson, who succeeded his father July 18, 1748. She became a widow in 1774, and died February 20, 1821.

Sat in January, 1761. Paid for, February, 1761, Lady Monson, £21 ; 1762, Lady Monson, £21. Frame paid.

The picture belongs to Lord Monson, at Burton Hall, Lincoln.

MONSON, Elizabeth, Lady. *See* MALDEN.

MONTAGU, Lady Elizabeth, afterwards Duchess of Buccleuch.

Half length, canvas 29½ × 24 in.

Daughter of George, 4th Earl of Cardigan, afterwards Duke of Montagu ; born May 29, 1743 ; married, March 20, 1767, Henry, 3rd Duke of Buccleuch ; died November 21, 1827.

A ribbon round her neck ; an ornament of three pearls at her bosom ; a scarf over her right shoulder and left forearm ; her right hand over her left.

Sat in 1757 as Lady Betty Montague. Signed and dated, J. R., 1755.

EXHIBITED.

Royal Academy, 1872, No. 123, }
Grosvenor, 1884, No. 77, } by the Duke of Buccleuch.

ENGRAVED.

J. McArdell, 1856, $10\frac{1}{8} \times 8\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{7}{8} \times 3\frac{1}{8}$ in.

A proof of McArdell's plate, before any inscription, sold at Sotheby's for £24 10s.

The picture belongs to the Duke of Buccleuch. *See also* BUCCLEUCH, *ante*, page 120.

MONTAGU, Ladies Elizabeth and Henrietta.

Whole length, canvas 60 × 44 in.

Daughters of George, 4th Earl of Cardigan.

Lady Elizabeth, see preceding picture. Lady Henrietta, born September 6, 1750; died, unmarried, April 8, 1766.

Lady Elizabeth sitting, front face; left shoulder uncovered, over which is a girdle; left arm resting on a pedestal; right resting on the shoulder of her sister, who is kneeling by her side. The elder sister is dressed in a low dress of white muslin, and holds a fold of the brown drapery spread over her knee. The younger is dressed in red.

Paid for, June 27, 1763, Lady Harriot and Lady Betty Montagu, £105. Exhibited in the Society of Artists, 1763, No. 96, which Walpole criticises as too "chalky." The sitting sister is, however, one of the stateliest young beauties ever painted by Reynolds.

EXHIBITED.

Royal Academy, 1875, No. 160, by the Duke of Buccleuch.

ENGRAVED.

H. Meyer, 1812, $18\frac{1}{2} \times 13\frac{3}{4}$ in.

A First State sold at Christie's, Buccleuch collection, 1887, for £19 19s.

The picture belongs to the Duke of Buccleuch.

MONTAGU-SCOTT, Lady Caroline, afterwards Marchioness of Queensberry.

Whole length, canvas 55½ × 44 in.

Third daughter of Henry Scott, 3rd Duke of Buccleuch; born July 10, 1774; married, August 13, 1803, Sir Charles Douglas, Bart., afterwards Charles, Marquess of Douglas, and 5th Marquess of Queensberry. She died August 29, 1854.

A little girl in a white skirt ; black silk cloak ; on her head a low turned-down black hat ; with a red silk muff edged with lace ; a robin perched near her ; a long-haired terrier sitting on her right, looking up at her ; in a wintry landscape.

Picture dated 1777. Paid for August, 1783, Duke of Buccleuch, for his son and daughter, £147. Exhibited in the Royal Academy, 1777, No. 288.

EXHIBITED.

Royal Academy, 1875, No. 43, as Lady Caroline Scott, by the Duke of Buccleuch.

ENGRAVED.

J. Smith, 1777 (known as "Winter"), $18\frac{1}{4} \times 13\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{5}{8} \times 4\frac{1}{4}$ in.

S. Cousins, R.A., 1874, 18×14 in.

A proof of the Smith plate with full margin sold in 1873 for £115 10s. A proof in the Huth sale, Christie's, 1895, £81 18s.

The picture belongs to the Duke of Buccleuch.

MONTAGU, The Ladies Anne, Frances, and Elizabeth.

Whole length, canvas.

Daughters of George, 2nd Earl of Halifax.

Anne died, unmarried, January 27, 1761 ; Frances died, unmarried, 1764 ; Elizabeth married, March 1, 1766, Lord Hinchinbroke, afterwards 5th Earl of Sandwich, and died July 1, 1768.

In a landscape, playing at forfeits ; the eldest, Anne, is standing holding up her right forefinger ; the second, Frances, is seated on the ground holding the head of a fourth child in her lap ; the youngest, Elizabeth, has her left hand on the kneeling child's head and holds a snail in her right hand.

Paid for, November 20, 1766, Lord Halifax, £100.

Put up at Christie's, May 30, 1829, Lot 132 (Yatman, owner), and described as children playing at forfeits, being portraits of the young family of the late Earl of Halifax, passed at £105. Sold at Christie's, June 24, 1893, Lot 61, described as four children playing with a snail, sketch, 50×42 in. (known as "Forfeits"), Mildmay, owner, for £84, to Lord Manners.

ENGRAVED.

Charles Turner, A.R.A., 1826, 9×7 in.

Richard Josey, 1877, $6\frac{1}{2} \times 5$ in., as "Playing at Forfeits."

The picture, which is unfinished, and formerly belonged to Lord Revelstoke, is now in the possession of Lord Manners, at Cold Overton, Oakham.

MONTAGU, Miss.

Sat in January, 1764, July, 1765, and March, 1766.

MONTAGU, Lady.

At Christie's, June 23, 1838 (Brett, owner), three pictures were catalogued and withdrawn; they were as follows:

Lot 123, Dr. John Thomas, Lord Bishop of Rochester, painted in the robes of the Bath, 1781. *See* THOMAS.

Lot 124, Lady Montague; whole length; this is a splendid picture in the powerful manner of Titian, and on twilled canvas after the manner of that master. Nothing in portraiture can exceed the grace, elegance, and power of this picture; the hand is a model of beauty, and the background and accessories painted in the richest and most surprising manner. *See* TRECOTHICK.

Lot 125. Group of Lord Clive and family. *See* CLIVE, *ante*, page 179.

These three lots were withdrawn from the sale and sold privately to Lord Francis Egerton, afterwards 1st Earl of Ellesmere. Lots 124 and 125 are still in the possession of the Earl of Ellesmere at Bridgwater House, but the Bishop of Rochester was sold in 1870. The Lady Montagu was wrongly named, and has since been proved to be Mrs. Trecothick.

MONTAGU, Mrs.

Half length, canvas 50 x 40 in.

Elizabeth, eldest daughter of Matthew Robinson, of West Layton, co. York; born October 2, 1720; resided in early life at Cambridge, where she was educated under Conyers Middleton; married, August 5, 1742, Edward Montagu, grandson of the 1st Earl of Sandwich; he died in 1775; she died in Portman Square, London, August 25, 1800. She was celebrated for her intercourse and correspondence with the chief literary characters of the time, for her letters and "Essay on Shakespeare," and for having originated the "Blue Stocking Club." For many years she gave a dinner on May Day to the London chimney-sweepers.

Sitting to left, in damask-covered chair, wearing a rich brocaded dress; small cap; hands folded in her lap; column and drapery behind.

The pocket-books of 1774, 1775, and 1776 are missing. Paid for, October 11, 1775, Mrs. Montagu, £73. Exhibited in the Royal Academy, 1776, No. 231.

EXHIBITED.

British Institution, 1823, No. 30, by Matthew Montagu.

National Portrait Exhibition, 1867, No. 628, by Lieut.-General Lord Rokeby.

ENGRAVED.

J. R. Smith, 1776, $17\frac{3}{8} \times 13\frac{3}{4}$ in.

F. Bartolozzi, R.A., 1792 (head only), $4\frac{5}{8} \times 3\frac{3}{4}$ in.

R. B. Parkes, 1867, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

A First State of the Smith plate sold at Christie's, 1887, Buccleuch Collection, for £36 15s.

"At the head of these grave ladies—the *précieuses* of the reign of George III.—was Mrs. Montagu, now in her fifty-sixth year (1772). Educated by Conyers Middleton—married to the Hon. Edward Montagu, grandson of the 1st Earl of Sandwich, a scholar and mathematician much older than his wife—Mrs. Montagu united high social position and wealth to great culture and vivacity, and the determination to gather about her the most distinguished men and women of her time. Her husband was still alive, but seems to have been totally eclipsed during the latter years of his life by his brilliant and ambitious wife. . . . At her house in Hill Street—for she had not yet moved into her palace in Portman Square—I find Sir Joshua entering an engagement this year, on the 10th of April, etc., etc."—TOM TAYLOR, vol. i., pp. 451-453.

Mrs. Montagu's father was the grandson of Sir Leonard Robinson, Bart., youngest son of Thomas Robinson, of Rokeby, in Yorkshire, from whose eldest son was descended Sir Thomas Robinson, Bart., of Rokeby, and his brother, Dr. Richard Robinson, Archbishop of Armagh, who was created Baron Rokeby with remainder to the Robinsons of West Layton, in consequence of which Mrs. Montagu's brother, Matthew Robinson, of Mount Morris, succeeded to the honour in 1794, which at his death in November, 1800, descended to her nephew, Morris Robinson. She left her estate to her nephew, Matthew Robinson, who by her desire took the name of Montagu. He succeeded in 1829 as 4th Lord Rokeby.

Note by Reynolds, 1772: "Mrs. Montagu, olio poi cerata e retoccato con biacco."—COTTON, p. 245.

The picture in 1776 was in the possession of the Lord Primate of all Ireland (Dr. Robinson).

The picture now belongs to the Marquess of Winchester. The 14th Marquess of Winchester married Mary, eldest daughter of Lord Rokeby.

MONTAGU, Mrs.

Seated at a table, her head resting on her hand.

Sold at Christie's, June 7, 1845, Lot 18 (Thomas Wright, owner), described as above, for £35 3s. 6d., to Morley.

Other portraits of Mrs. Montagu, called Reynolds's : bought in at Christie's, May 2, 1817, Lot 77, Mrs. Montagu (Rising, owner), for £20 9s. 6d; sold, March 3, 1832 (Andrews, owner), for £4 8s., to Weston; July 1, 1871, Lot 60, Hon. J. Byng, for £12 1s. 6d., to Rutley.

✓ MONTAGU, Lady Mary Wortley.

Lady Mary Pierrepont, daughter of the Duke of Kingston; born 1690; married, August 12, 1712, Edward Wortley Montagu, and went with him to Constantinople, from whence she wrote letters to Pope, etc., etc. An edition of her works was published in 1761. She died August 21, 1762.

There was a picture in the Thomond sale, Christie's, May 26, 1821, Lot 6, described as "Lady in an Asiatic costume," sold for £10 10s., to Zachary. January 27, 1873, Lot 163 (Lady Montagu Gordon, owner), for £2 15s., to Parker. November 28, 1879, Lot 110 (C. H. Warner, owner), Lady Mary Wortley Montagu, £12 1s. 6d., to Chalkley.

✓ MONTEAGLE, John, Lord.

Three-quarter length, canvas 50 × 40 in.

Son of Peter Browne; born about 1706; married, 1729, Anne, daughter of Sir Arthur Gore, Bart., and sister of Arthur, 1st Earl of Arran; created Baron Monteagle, September 10, 1760, Viscount Westport, August 24, 1768, and Earl of Altamont, December 4, 1771; died 1776.

Full face, standing, in baron's robes; left arm leaning on a pedestal, pointing with left finger; white cravat; wearing a short powdered wig; curtain to the left.

Sat in January, 1762. Paid for, January, 1762, Lord Monteagle, £21. 1762, Lord Mont Eagle, £21.

The picture belongs to the Marquess of Sligo.

MONTFORT, Thomas, Lord.

Thomas Bromley; born 1732; succeeded his father, January 1, 1755, on the latter committing suicide. He married, February 29, 1772, Mary Anna, daughter of Patrick Blake. He sold the family seat of Horseheath, and died October 24, 1799.

Sat in June, 1755, as Lord Monford.

"January 1, 1755. Right Hon. Henry Bromley, Lord Montfort, Baron of Horseheath, High Steward of Cambridge, *suddenly*, succeeded by his only son and heir, Thomas Bromley, now Lord Montfort."—*Gentleman's Magazine*, 1755, p. 42.

"Lord Montfort appointed High Steward of Cambridge (his father deceased)."—*Gentleman's Magazine*, 1755, p. 44.

Note to the sitting : "Of Horseheath, Cambridgeshire, the successor of the coolest and cleverest gambler of his time, who shot himself in the early part of this year (1755). (See in Walpole the curious account of his swindle.)

"The Lord Montfort who sat to Reynolds in June came into the title in consequence of the suicide in January of the greatest gambler of his time, Henry Bromley, Lord Montfort of Horseheath, in Cambridgeshire. He had reduced life to a calculation of chances. Looking over his hand at the end of the year, he found the odds so dead against him that he determined to throw up his cards for good and all. He went about suicide like a man of business, enquired the easiest mode of death, and ordered a supper at White's, where he played whist till one on the New Year's morning. Lord Robert Bertie drank a 'Happy New Year' to him. His guests observed him put his hand strangely to his eyes. In the morning he had a lawyer and three witnesses, executed his will, and made them read it over twice, paragraph by paragraph ; asked the lawyer if that will would stand good though the testator were to shoot himself ; being assured it would, he said, 'Pray stay till I step into the next room ;' went into the next room and shot himself."—*LESLIE AND TAYLOR'S Life of Sir Joshua*, vol. i., pp. 139, 140.

V MONTGOMERIE, Mrs.

Sat in 1761. Paid for, April 25, 1761, Mrs. Montgomerie, £10 10s. Entry between 1764 and 1767, Mrs. Montgomerie, £10.

Sold at Christie's, June 28, 1875, Lot 138 (C. R. Sharpe, owner), described as Mrs. Montgomery, for £71 8s. 6d., to Agnew.

4 MONTGOMERY, Henry, 7th Earl of. See PEMBROKE.

MONTGOMERY, Colonel.

Equerry to Queen Charlotte on her marriage, 1761.

Sat in January, 1757, January, 1761, and June, 1762.

Note to the 1761 sitting : "One of the heroes of the Canadian campaign, where he signalized himself by the destruction of the Cherokee settlements."

For an account of the Hon. Col. Montgomery's successful expedition against the Cherokees, see "*Gentleman's Magazine*," 1760, pp. 306, 393, and 442. He was painted by J. S. Copley, R.A., in Highland uniform, with the blazing wigwags for a background, which picture was exhibited at the Royal Academy in 1780.

MONTGOMERY, Miss Barbara.

Second daughter of Sir William Montgomery, Bart. ; married, in 1774, the Hon. John Beresford.

Sat in June, 1773, as Miss Barbara Montgomery. See TOWNSHEND.

✓ MONTGOMERY, Miss Elizabeth.

Eldest daughter of Sir William Montgomery; married, July 3, 1773, Luke Gardiner, afterwards Viscount Mountjoy; died November 7, 1783.

Sat in June, 1773, as Miss Montgomery. See TOWNSHEND.

This and Miss Barbara's sitting were for the National Gallery picture, "The Graces decorating a terminal figure of Hymen."

MOORE, Henry, afterwards Sir Henry Moore, Bart.

Henry Moore was constituted Governor of Jamaica, 1756, and was Commander-in-chief there for several years; on his return he was created a baronet, January 26, 1764, and in the July of the following year appointed Governor of the province of New York, where he resided until his death. He married Catharina Maria, eldest daughter of Samuel Long, of Longville, Jamaica. He died September, 1769.

"Whitehall, January 28, 1764. The King has granted unto Henry Moore of Jamaica, and his heirs male, the dignity of a baronet."—*Gentleman's Magazine*, 1764, p. 47.

"His Excellency, Sir Henry Moore, Bart., Governor of New York, greatly lamented even by the Americans at this critical time."—*Gentleman's Magazine*, 1769, p. 511.

Sat in May, 1760, as Mr. More, and in November, 1762, as Mr. Moor. Paid for, March 16, 1763 (first payment), Mr. Moore, £15; October 19, 1764, Mr. Moor, now Sir Henry Moor, £11 15s.

✓ MOORE, Mrs.

Catharina Maria, daughter of Samuel Long, of Longville, Jamaica; married Henry, afterwards Sir Henry Moore, Bart.

Sat in December, 1762, as Mrs. More.

✓ MOORE, Master John Henry.

Only son of Sir Henry Moore, Bart.; succeeded to the baronetcy, September 11, 1769. He died without issue, January 16, 1780.

Sat in May, 1758.

EXHIBITED.

British Institution, 1849, No. 99, as John Henry, son of Sir Henry Moore, Bart., Governor of New York, by Henry L. Long.

✓ MOORE, Miss Susannah Jane.

Sister of Sir John Henry Moore, Bart.

Sat in April, 1758, as Miss More.

EXHIBITED.

British Institution, 1849, No. 101, as Susannah Jane, daughter of Sir Henry Moore, Bart., Governor of New York, by Henry L. Long.

MOORE, Mrs.

Head size, canvas 23 × 19½ in.

Jane, eldest daughter of Charles and Rachel Hamilton; born 1724; married Edward Moore, author of the "Gamester" and other plays, and editor of the "World," in which undertaking he was assisted by Lord Chesterfield. His wife had a very poetical turn, and was said to have assisted him in the writing of his autobiography. A poem by her, "Miss Hamilton to Miss Duck," became rather celebrated.

Full face; black cloak and hood shading the face; white frill.

Sat in January, 1758, and January, 1759.

EXHIBITED.

Grosvenor, 1884, No. 184, by Dr. Hamilton.

The Moores were great friends of Sir Joshua's, and one morning Mrs. Moore went to call upon him. On hearing the studio door open, he turned round suddenly, held up his hand, and crying out, "Stop there!" took up a fresh canvas, and, struck with the effect of light and shadow over the face, rapidly sketched her in, and then told her to come the next day precisely at the same hour, which she did for two days consecutively, and when the picture was finished he presented it to her.

The picture was bequeathed by Mrs. Moore to her nephew, Charles Hamilton, of Sudbury Grove, near Harrow-on-the-Hill, from whom it descended to Dr. Edward Hamilton, of 16, Cromwell Place, the present owner.

MOORE, Lady Sarah. *See* POLE.

MORANT, Edward, M.P., and his Son.

Born 1727; Member of Parliament for Hendon, 1761; Lymington, 1774; Yarmouth, I. of W., 1780-84; married, first, in 1756, Miss Eleanor Angelina Dawkins, and secondly, April 27, 1762, Miss Mary Goddard, daughter of James Goddard, of Clyffe Pipard, Wilts; died, July 27, 1791.

"At his house in Park Lane, aged sixty-four, Edward Morant. On his return from Isleworth on Saturday evening, the 16th instant, passing through Kensington, his young horses took fright at Kensington Gore. Mr. M. was thrown out and carried home in a state of stupor and insensibility. The wounds, principally on his face, were deemed of

no danger, and he returned cards of thanks to his enquiring friends on the Friday following. But on the 23rd it was found, too late, that his medical friends had been mistaken in their opinion of his disorder. . . . The late Mr. Morant was proprietor of many estates in the Island of Jamaica, which have been long in the family, and from whence many parts of the island take the family name, such as Morant River, Point, and Bay.'—*Gentleman's Magazine*, 1791, p. 777.

The son was John Morant, by his first wife ; married, October 5, 1784, Elizabeth Mary, daughter of George Richards ; succeeded to his father's estates, July 27, 1791 ; died March 2, 1794.

Sat in August, 1759. Paid for 1760, Mr. Morant and son, £150 4s.

The son sat in October, 1759, as Master Morant.

The picture belongs to John Morant, of Brokenhurst Park, Hants.

MORANT, Edward, M.P.

Sat in August, 1759. Paid for, April, 1761, Mr. Morant, for Mr. Dawkins, £21.

Mr. Dawkins was a Jamaica merchant. See DAWKINS, *ante*, p. 234.

MORANT, Mrs.

Miss Mary Goddard ; married, April 27, 1762, Edward Morant, M.P.

Sitting, looking to right ; black ribbon round her throat ; bow with pearl at bosom ; a cloak trimmed with ermine over her left shoulder, which falls in folds on the right side of the chair ; left arm resting on a table ; a volume of Milton in her right hand. See GODDARD.

Sat in March, 1760, as Miss Goddard.

ENGRAVED.

C. Townley, 1771, $13\frac{3}{4} \times 10\frac{7}{8}$ in., with no title.

In a letter dated March 14, 1899, Mr. Morant states, " I possess the engraving of Mrs. Morant, who, it is said, destroyed the picture."

MORDAUNT, Mr.

Sat in January, 1759.

MORDAUNT, Mrs., afterwards Jane, Lady Dormer.

Half length, canvas 30 x 25 in.

Jane Cæsar Adellar ; married, first, General Mordaunt, and, secondly, Sir Charles Cottrell Dormer, afterwards 8th Baron Dormer. Died September, 1797.



Sat in December, 1761, February, 1762, and February, 1768. Paid for, January, 1762, Mrs. Mordaunt, £10 10s.

The picture belonged originally to Mr. Dormer, of Rainham, Oxfordshire, and in 1877 to Mrs. Nosedá, who sold it to Samuel Addington, and is now the property of James Orrock, R.I.

MORDAUNT, Mrs.

Half length (in an oval), canvas 30 × 25 in.

Charlotte, daughter of Sir Philip Musgrave, Bart.; married the Rev. Charles Mordaunt, of Massingham.

Three-quarter face; a gauze veil entwined in her hair falls over each shoulder.

The pocket-books for 1774 and 1775 are missing, but a list of 1774 in a note contains the name of Mrs. Mordaunt, daughter of Sir Philip Musgrave, Bart., married this year. Paid for, May 7, 1774, Miss Musgrave, £17 17s.; November 1, 1775, Miss Musgrave, now Mrs. Mordaunt, £18 18s.

ENGRAVED.

J. R. Smith, 1776, 13 × 10 $\frac{7}{8}$ in.

S. W. Reynolds, 1 $\frac{5}{8}$ × 1 $\frac{3}{8}$ in.

"1775: Mrs. Mordaunt. First olio e poi colori, con cera senza olio."

MORGAN, Colonel George.

General, April 28, 1790.

Paid for, July 28th, 1762, (Major erased and altered to) Colonel Morgan, £12 12s.

MORGAN, Colonel.

Paid for, September 28, 1776, Coll. Morgan, a copy, £26 5s.

MORGAN, Colonel.

Whole length, canvas.

Sat in January, 1787, and February, 1788. Paid for, April 15, 1788, Colonel Morgan, £210. Exhibited in the Royal Academy, 1788, No. 146.

London Chronicle, 1788: "No. 146, Portrait of an Officer, whole length, by Sir Joshua Reynolds, is in a truly military aspect, a good likeness of Colonel Morgan."

Bought in at Christie's, July 23, 1881, Lot 240, by the owner (G. T. Elliott) for £21, described as General Morgan, whole length, in a landscape; February 22, 1890, Lot 84, same owner, whole length, in a landscape, noted in Sir Joshua's pocket-book, 1788, £315, to Fitzhenry.

In Walpole's exhibition catalogue the name is "Morden."

MORLEY, John, 1st Earl of. *See* PARKER.

MORNINGTON, Anne, Countess of.

Anne Hill, eldest daughter of Arthur Hill, 1st Viscount Dungannon; born June 23, 1742; married, February 6th, 1759, Gerard Colley Wellesley, 1st Earl of Mornington, and was mother of the Duke of Wellington; died September 10, 1831.

Sat in September, 1761. Paid for, April, 1762, Lady Mornington, £21.

The Rev. L. H. Wellesley Wesley writes, May 24, 1899: "The fire at Dangan Castle is probably answerable for the loss of both the pictures of Lady Mornington and John Wesley."

MORPETH, Frederick, Lord, afterwards 5th Earl of Carlisle, K.G.

Whole length, canvas 68½ × 59 in.

Aged nine; born May 28, 1748; succeeded September 4, 1758; K.T. 1768. For further biography see CARLISLE, *ante*, page 149.

A boy in a Vandyke dress standing in front at the foot of a tree; leaning on a cane, with his legs crossed; his left hand holds his hat, in which is a blue feather; puce-coloured dress and shoes; near him on the left is a large dog, which is looking up at him.

Sat in December, 1757, and January, 1758, as Lord Morpeth. Paid for, March 31, 1764, Lord Carlile, £52.

EXHIBITED.

Royal Academy, 1890, No. 119, by the Earl of Carlisle.

ENGRAVED.

J. Spilsbury, 1762, 16¾ × 14 in. This engraving gained the first premium in 1762 at the Society of Arts.

G. H. Every, 1865, 6¼ × 5⅛ in.

A small whole length, engraved, same size, of Lord Carlisle and his dog, was sold at Christie's, June 28, 1845, Lot 13, for £2 12s. 6d., to Henderson.

The picture belongs to the Earl of Carlisle. *See* CARLISLE, *ante*, pp. 149-151.

MORPETH, George, Lord, afterwards 6th Earl of Carlisle, K.G.

Half length, canvas 29½ × 24½ in.

Born September 17, 1773; succeeded September 4, 1825; married, March 21, 1801, Georgiana, eldest daughter of William, 5th Duke of Devonshire; died October 7, 1848.

In an oval; when a boy; with long hair; large white collar; looking to his left; right arm extended.

Sat in January, 1786, aged twelve.

EXHIBITED.

British Institution, 1813, No. 136, by the Earl of Carlisle.

ENGRAVED.

Thomas Trotter, 1787, 12½ × 10½ in.

S. W. Reynolds, 1¼ × 1⅔ in.

An unknown mezzotint, 13¼ × 10⅞ in., unfinished, plate destroyed.

The picture belongs to the Earl of Carlisle.

MORRIS, Mrs., afterwards Henrietta, Lady Morris.

Half length, canvas 29½ × 24½ in.

Henrietta, fourth daughter of Sir Philip Musgrave, Bart.; married, May 26, 1774, John Morris, of Clasemont, created a baronet in May, 1806; died June 16, 1812.

Sitting; headdress of two feathers; resting on her left elbow; hand up to her face; dress trimmed with ermine.

Paid for, May 7, 1774, Miss Harriot Musgrave, £17 17s.; October, 1775, Miss Musgrave, now Mrs. Morris, £18 18s.

EXHIBITED.

British Institution, 1860, No. 168, as a portrait of a lady, by Lieut.-Col. Morris.

Royal Academy, 1875, No. 83, }
Grosvenor, 1884, No. 89, } by W. B. Beaumont.
Grosvenor, 1889, No. 5, by Lord Burton.

Sold at Christie's, March 1, 1873, Lot 40 (Colonel Morris, owner), for £3,622 10s., to White, for W. B. Beaumont.

ENGRAVED.

J. R. Smith, as Mrs. Morris, 1776, 13 × 10⅞ in.

G. S. Shury, as Lady Morris, 1864, 4⅞ × 4 in.

S. W. Reynolds, as Mrs. Morris, 1½ × 1⅓ in.

R. Josey, 1877, 10½ × 8⅝ in.

Proof by Smith, Buccleuch Collection, sold at Christie's in 1887 for £15 15s.

"1775: Mrs. Morris. First, olio e poi colori con cera senza olio."

The picture belonged to Colonel Charles Henry Morris, C.B., and was sold by him at Christie's to W. B. Beaumont, M.P.; from him it passed, before 1889, to Lord Burton, the present owner.

MORRIS, Mr.

Sat in February, 1758.

MORRIS, Mrs.

Sat in February, 1758.

MORRIS, Mrs.

Probably Margaret, daughter and sole heiress of David Jenkins, of Machynlleth; wife of Robert Morris, and mother of the Misses Morris, of Swansea.

Sat in January, 1755, March, 1757, and November, 1759.

Note to the 1755 sitting: "Perhaps the wife of Valentine Morris, of Piercefield, Monmouth. For the fall of the family fortunes and her daughter's sad end, *see post*, 1770."—ED. "Perhaps the mother of the Misses Morris, of Swansea, one of whom afterwards married Mr. Des Enfants."—TOM TAYLOR, vol. i., p. 144, note.

MORRIS, Mrs.

Wife of Valentine Morris.

Sat in September, 1767.

Memo., March, 1767: "Mrs. Morris's picture and the other to be directed to Val. Morris, Esq., Pierce Field, Monmouthshire."

MORRIS, Miss Mary.

Half length, canvas 30 × 25 in.

Miss Mary Morris, daughter of Robert Morris, of Tredegar, county of Glamorgan, and sister of John Morris, of Clasemont, county of Glamorgan; created a baronet in 1806; born 1735; died in 1812.

Standing with right hand on hip; left hanging down; in white satin dress, with rose-coloured bow, from which hangs a string of pearls; gauze shawl over right arm; pearl necklace and pearls in her hair.

Sat in April, 1757, as Miss Morris.

Sold at Christie's, March 1, 1873, Lot 38 (Colonel Morris, owner), for £120 15s., to John Heugh; March 17, 1877, Lot 58 (Gaunt's House), for £120 15s., to Cowan.

ENGRAVED.

G. H. Every, 1864, as Miss Morris, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture in 1864 belonged to Colonel Charles Morris, C.B.

MORRIS, Miss Margaret, afterwards Mrs. Desenfans.

Half length, canvas 30 × 25 in.

Younger daughter of Robert Morris, of Tredegar, co. Glamorgan; born 1737; married Noel Joseph Desenfans, Consul-General for Poland in Great Britain, a well-known connoisseur, picture-dealer, and an acquaintance of Sir Joshua Reynolds. He died in 1807, bequeathing his collection of pictures, together with the remainder of his property, to Sir Peter Francis Bourgeois, with a life interest in half the same to Mrs. Desenfans. Sir Francis Bourgeois dying in January, 1811, bequeathed the whole of his property to Mrs. Desenfans, with a reversion of the same, upon her decease, to Dulwich College. She, however, in the following July, generously offered to give up her own interest in the collection, in order that the wishes of Sir Francis Bourgeois might be at once carried into effect. Mrs. Desenfans died May 16, 1813, and lies interred in a sarcophagus within the mausoleum attached to the picture gallery at Dulwich College.

Walking towards the left; in a blue dress with rows of pearls; left hand holding a bunch of flowers to her breast; dark hair, trimmed with feathers; pearl necklace.

Sat in 1757 as Miss Morris.

Sold at Christie's, March 1, 1873, Lot 39 (Colonel Morris, owner), Miss Morris, afterwards Mrs. Desenfans, for £110 5s., to Agnew; March 17, 1877, Lot 59 (Gaunt's House), Miss Morris, afterwards Lady Desenfans, for £110 5s., to Cowan.

ENGRAVED.

G. H. Every, 1865, $4\frac{7}{8} \times 4$ in.

S. Gimber (unpublished), $4\frac{7}{8} \times 4$ in.

Note to the sitting: "The Misses Morris sat this year; daughters of Mr. Morris, a gentleman near Swansea, of whom one was afterwards Mrs. Desenfans; the other died unmarried. A third sister, afterwards Mrs. Lockwood, also sat. The two pictures of this year are still in the possession of Colonel Morris, C.B., in very good preservation. One lady is in white satin, with rose-coloured ribands; the other in blue, with pearls."—TOM TAYLOR, vol. i., p. 156.

MORRIS, Miss Bridget, afterwards Mrs. Lockwood.

Half length, canvas 30 × 25 in.

Daughter of Robert Morris, of Tredegar, co. Glamorgan ; married, April 14, 1762, Thomas Lockwood.

Facing the spectator ; dressed in white satin bodice, cut low in front, and adorned with ruby ornaments and a string of pearls ; over it a jacket of light blue satin, edged with ermine.

Painted in 1758.

Described in Mr. Sedelmeyer's catalogue as being from Lord Hastings' collection, and afterwards the property of Charles Sedelmeyer, of Paris, from whom it passed to M. Knoedler and Co., of New York.

MORRIS, Miss.

Whole length, canvas 50 × 39 in.

"Hope nursing Love."

"This young lady's history was a very touching one. She was the daughter of Valentine Morris, Governor of one of the West Indian Islands, on whose death the widow returned to this country in impoverished circumstances, with a son and two daughters. Miss Morris, the eldest, was very beautiful, and having shown a talent for acting, was induced, by the advice of friends, to try the profession of the stage. In November, 1768, she appeared as Juliet at Covent Garden, but was so overpowered by timidity and probably by bodily weakness that she fainted on entering the stage, and with difficulty got through the part. It was her first and last appearance, for she fell into a rapid decline, and died May-day, 1769. The picture at Bowood indicates the delicate character of her beauty. Reynolds had painted mother and daughter in the days of their splendour. Johnson, Reynolds, and others of their society took a great interest in the family. Corbyn Morris, this young lady's uncle, was a Commissioner of Customs."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 323, 324, note.

"It is sometimes said that 'Hope nursing Love' is the portrait of Miss Theophila Palmer ; but this, I believe, is a mistake, as the late Mrs. Gwatkin has drawn her pen through this statement in a catalogue formerly in her possession."—BURNET, p. 106.

She sits leaning against a wooded bank, with Cupid pressed to her bosom ; her left elbow on a pale blue grey shawl, the other end of which passes behind her back and is thrown across her lap ; she is in a pink dress with gold waistband tied in the centre ; her left hand covers the boy's right hand on her neck ; Cupid sits on drapery of a darker blue, and his right leg hangs down in the middle of it ; his left leg extended to the left ; the quiver lies in the foreground, the bow, with a pink velvet centre, lying over it ; the girl's hair is tied up with blue ribbon, and hangs down over her back ; upper part of drapery white, with blue sleeve showing above the white open sleeves.

Sat in 1766, 1768, and 1769. Exhibited in the Royal Academy, 1769, No. 92, as "Hope nursing Love."

St. James's Chronicle, May 4, 1769: "The pictures that have this season chiefly attracted the attention of the connoisseurs at Pall Mall are three by Sir Joshua Reynolds, viz., Diana disarming Cupid,' 'Juno receiving the cestus from Venus,' and 'Hope nursing Love,' etc."

Walpole remarked that "Miss Morris as 'Hope nursing Love' is pretty. Her head taken from Correggio's Leda."

EXHIBITED.

British Institution, 1813, No. 27 (third catalogue), as "Hope nursing Love," by the Earl of Upper Ossory.

Royal Academy, 1884, No. 18, by the Marquess of Lansdowne.

ENGRAVED.

E. Fisher, 1771, as "Hope nursing Love," $19\frac{5}{8} \times 14$ in.; afterwards cut down and made an oval, to $18 \times 13\frac{3}{8}$ in.

F. Bartolozzi, R.A., 1784, $4 \times 3\frac{1}{4}$ in.

S. W. Reynolds, $5\frac{7}{8} \times 4\frac{1}{4}$ in.

Proof sold at Christie's, 1887, Buccleuch Collection, for £21.

The picture, which, according to Malone, belonged to Lord Holland in 1797, was bequeathed by him in 1840 to Lord Lansdowne, and now belongs to the Marquess of Lansdowne, No. 130 in the Lansdowne catalogue.

If Malone is correct in attributing the ownership of this picture in 1797 to Lord Holland (*see* Malone, 1797, vol. ii., page xxxii), it is difficult to understand how the Earl of Upper Ossory became possessed of it in 1813.

Mary, the sister of the Earl, married Stephen, 2nd Lord Holland, who died in 1774, and Louisa, her sister, married William, 2nd Earl of Shelburne, afterwards 1st Marquess of Lansdowne, who died in 1805. Mary died in 1778, and Louisa in 1789.

The picture was probably lent to the Earl of Upper Ossory by his nephew until his death, as it does not appear in his (Lord Ossory's) sale, April 8, 1818, neither did it descend to his two daughters, the Ladies Fitzpatrick.

MORRIS, Miss.

Whole length, canvas 49 × 39 in.

"Hope nursing Love."

Loose white bodice, tied round the upper arm with a blue ribbon; pinkish terra-cotta skirt with sash of the same colour; a blue scarf lies loosely round "Hope" as if thrown off her shoulders; one end is over the chair by her left side, round her right shoulder, and across her lap on this "Love" is seated. Cupid's left hand is visible on the girl's neck; the left wing extends much further than the right. The picture does not extend so

far outside the figure, as the girl's knee nearly touches the frame, and the toes of the left foot are not shown, and there is no light showing between the tree to the right and the foliage behind it. The leaves obscure the sky more in this picture. In the Bowood picture the top of the distant hill is near the tree, but in this it is near the frame ; the hair of the girl hangs down her back in the Bowood picture, but in this a curl is hanging over her neck.

EXHIBITED.

British Institution, 1817, No. 138, by the Right Hon. R. P. Carew.

Royal Academy, 1876, No. 18, }
Grafton, 1895, No. 124, } by the Earl of St. Germans.

Sold at Greenwood's, April 16, 1796, Lot 64, as "Hope nursing Love," for £157 10s., to Henry Hope ; June 28, 1816, Lot 91 (Henry Hope, owner), for £168, to Carew. Sold at Elgood and Ward's, in 1835 (R. Pole Carew, owner), for £530.

ENGRAVED.

Richard Josey, 1876, $17\frac{1}{2} \times 14$ in.

In the Port Eliot catalogue, No. 89, is the following description : "This beautiful picture was given to Edward, 3rd Earl of St. Germans, by Harriot, widow of John, 1st Earl, to be kept at Port Eliot as a memorial of her affection for a place at which she lived in great happiness from the time of her marriage to that of her husband's death. There are pictures by Sir Joshua of similar design at Bowood and at Rokeby, but the face of 'Hope' is not the same in either."

The picture was sold at Sir Joshua's sale in 1796 to Henry Hope, and at his sale in 1816 to the Right Hon. Reginald Pole Carew. Mr. R. Pole Carew died January 3, 1835, and the picture was purchased at the sale of his effects by his sister Harriot, wife of the 1st Earl of St. Germans, who in 1864 presented it to her nephew, Edward, the 3rd Earl. The 1st Earl of St. Germans died in 1823, but the Countess lived till 1877.

The Earl of St. Germans writes, March 7, 1899 : "The Countess lived almost entirely on the Continent, chiefly at Pisa, after her husband's death in 1823, but the picture was left in London until a few years before her death, when she gave it to my father."

This picture belongs to the Earl of St. Germans.

On March 13, 1802, Lot 77, at Christie's, was sold at Guy Head's sale a copy of "Hope nursing Love," from the original in the collection of Mr. Hope, by Guy Head, for £7 17s. 6d., to Glendenning.

MORRIS, Miss.

Whole length, canvas 54 × 42 in.

"Hope nursing Love."

Sitting sideways to the left ; dress of yellow, with light blue girdle and blue ribbons in her hair ; her left elbow on a steel blue black scarf, which



passes behind her and then crosses her lap, on which sits Cupid pressed to her bosom ; the tips of the fingers of his left hand visible on her breast ; her left hand holding his right hand on her breast ; the toes of the left foot are not shown ; the hair in a curl on the neck ; Cupid's bow and quiver lie on the ground, and a jonquil by them ; rocky landscape, with two hills in the background.

Painted for Mrs. Mary Palmer, of Torrington, Devonshire, sister of Sir Joshua ; bequeathed by her to her son, the Rev. John Palmer, and by him bequeathed to his son, the Rev. John Nicholas Palmer ; from whom it passed to his brother, the Rev. Charles Edward Palmer, and from him to his nephew, Sir Robert Edgcumbe, Knt., the present owner.

The picture hung in Palmer House, Torrington, the home of the successive members of the family, from 1769 to 1890, when the house was sold. Sir Joshua stayed at Palmer House many times, and in 1762 took Dr. Johnson there.

MORRIS, Miss.

Whole length, canvas 53 × 42 in.

“ Hope nursing Love.”

Full length ; seated in yellow and plum-coloured drapery, with the nude figure of Love in her lap ; foliage background ; distant landscape has no hill ; there is another branch much lower down on the tree ; the hair of the girl is resting on her neck, and not hanging down her back. This picture is, on the whole, more like the Bowood picture, but is like the Port Eliot picture as regards the wings of the Cupid.

Painted in 1769.

EXHIBITED.

British Institution, 1823, No. 35, as Hope nursing Love, by John Bacon Sawrey Morritt.

National Portrait Exhibition, 1867, No. 570, as Mary Palmer, by William John Sawrey Morritt.

Royal Academy, 1890, No. 155, by Robert Ambrose Morritt.

Sold at Christie's, May 19, 1821, Lot 19, as the admired original picture, “ Hope nursing Love,” engraved (Marchioness of Thomond, owner), for £225.15s., to J. B. S. Morritt.

The picture, which was painted for the Earl of Inchiquin, afterwards Marquess of Thomond, belongs to Robert Alexander Morritt, of Rokeby Park, Yorkshire.

MORRIS, Miss.

"Hope nursing Love."

Sketch.

Sold at Greenwood's, April 16, 1796, Lot 76, "Hope nursing Love," to Green, for £4 4s.; May 26, 1821, Lot 15 (Marchioness of Thomond, owner), as sketches of a gentleman, "Hope nursing Love," and "The Snake in the Grass," to T. Phillips, R.A., for £5 15s. 6d.

MORRISON, Miss.

Sat in August, 1766.

MOSTYN, Sir Roger, 5th Bart.

Son of Sir Thomas Mostyn, Bart.; succeeded, March 24, 1758; married, May 19, 1766, Margaret, daughter and heiress of the Rev. Hugh Wynne, LL.D., Prebendary of Salisbury. He was member for Flintshire in eight parliaments, and died July 26, 1796. The title became extinct on the death of his son, April 7, 1831.

Sat in June, 1761, and May, 1767. Paid for, May 27, 1767, Sir Roger Mostyn, £21.

The picture belongs to the Hon. Harriet Mostyn, at 7, Chester Place, Hyde Park Square, W.

MOUNTJOY, Luke, 1st Viscount. See GARDINER, *ante*, page 345.

EXHIBITED.

Dublin, 1872, No. 393, as Lord Mountjoy, by R. Fowler.

The picture belongs to Adeliza, Countess of Clancarty, at 30, Pont Street, Belgrave Square.

MOUNT-STUART, John, Baron, afterwards Baron Cardiff, 4th Earl of Bute, and 1st Marquess of Bute.

Half length, oval, canvas 29 x 24 in.

John, son of the 3rd Earl of Bute and Lady Mary Wortley Montagu; born June 30, 1744; who succeeded, upon the demise of his mother, 1794, to the barony of Mount Stuart, having been previously (May 20, 1776) created Baron Cardiff, of Cardiff Castle. On March 21, 1796, he was further advanced to the viscounty of Mountjoy in the Isle of Wight, the earldom of Windsor, and marquessate of Bute. Married, November 12, 1766, Charlotte Jane, eldest

daughter and co-heiress of Herbert Windsor Hickman, second and last Viscount Windsor, who died January 28, 1800; and secondly, September 7, 1800, Frances, second daughter of Thomas Coutts. Died, 1814, at Geneva.

Oval; looking to his left; coat open; white cravat; frilled shirt-front; embroidered waistcoat; in the background a coat of arms with the words "Lord Cardiff."

Sat in June, 1779, as Lord Mount Stuart. Pocket-books of 1775 and 1776 missing.

Paid for, July, 1776, Lord Mount Stewart, £35.

EXHIBITED.

Manchester (Art Treasures), 1857, No. 160, as John, Viscount Mount-Stuart, Royal Academy, 1875, No. 207, as Lord Cardiff, Grosvenor, 1884, No. 24, as John, Viscount Mountstuart, Baron Cardiff, Guelph, 1891, No. 109, as John, 1st Mar- quess of Bute,	}	by the Earl of Wharncliffe.
---	---	-----------------------------

ENGRAVED.

Edward Fisher, 1777, $14\frac{1}{4} \times 12\frac{3}{8}$ in.

S. W. Reynolds, $1\frac{3}{4} \times 1\frac{1}{8}$ in., as Lord Cardiff.

Tom Taylor states in vol. ii., p. 216, that Lord Mountstuart was at the Royal Academy dinner in 1778. He probably meant Lord Cardiff (who had been so created in 1776), his son then becoming Lord Mountstuart; he was at that time only eleven years of age.

The picture belongs to the Earl of Wharncliffe at Wortley Hall, Sheffield.

MOUNT-STUART, John, Lord.

Eldest son of John, Lord Cardiff (1st Marquess of Bute), born September 25, 1767; married, October 12, 1792, Elizabeth, daughter of the Earl of Dumfries; died in the lifetime of his father, June 22, 1794.

Sat in 1786. Paid for, June, 1786, Lord Mount Stewart. No price.

Mr. Francis Anderson writes, April 4, 1899: "Lord Bute does not know of this, unless it is a picture of Lord Mount Stuart in a Spanish dress, which is in the possession of Mrs. Crichton Stuart, of 25, Wilton Crescent, or one that Lord Bute has, and which was purchased from Evans's supper rooms."

MUDGE, Rev. Zachariah.

Half length, canvas 29½ × 25 in.

Vicar of St. Andrews, Plymouth, and Prebendary of Exeter ; Reynolds's earliest friend ; published sermons in 1731 and 1739 ; died April 3, 1769.

In canonicals ; his right hand to his chin ; book in front. Painted 1766.

Sat in May, 1766, as Mr. Mudge.

EXHIBITED.

Royal Academy, 1878, No. 87, by the Rev. C. R. Flint.

ENGRAVED.

James Watson, 11 × 9 in.

S. W. Reynolds (S. Cousins, R.A.), 4¼ × 3⅜ in.

The price paid for this portrait was five guineas, and Chantrey carved it in full relief very successfully.

In a letter written to Malone after the death of Reynolds Burke says : " I have myself seen Dr. Mudge, the clergyman, at Sir Joshua's house. He was a learned and venerable old man, and, as I thought, very conversant in the Platonic philosophy, and very fond of that method of philosophizing. He had been originally a dissenting minister, a description which at that time bred very considerable men, both among those who adhered to it and those who left. He had entirely cured himself of the unpleasant narrowness which, in the early part of his life, had distinguished these gentlemen, and was perfectly free from the ten times more dangerous enlargement which has since then been their general characteristic. Sir Joshua had always a great love for the whole of that family, and took a great interest in whatever related to them."—TOM TAYLOR, vol. i., p. 279.

The picture belonged to the Rev. Raffles Flint, of Sunningdale.

MUDGE, Rev. Zachariah.

Sketch, half length, panel 17 × 14½ in.

Three-quarter face, to the left ; large full wig ; chin resting on hand ; black gown.

In a letter from R. G. Gwatkin, January 3, 1899, he describes it as " a prepared sketch on mahogany for the three-quarter size portrait, formerly in the possession of Mr. Rosidew, from which Chantrey's bust of Mudge was taken."

EXHIBITED.

Leeds, 1868, No. 1,084, by J. R. Gwatkin.

Grosvenor, 1884, No. 206, by Mrs. Gwatkin.

" Reynolds's portrait of Rev. Z. Mudge, from which Chantrey executed his admirable bust in St. Andrew's Church, is still in the possession of the family."—COTTON, 1856, p. 73.

Sold at Christie's, April 29, 1853 (Lady Chantrey, owner), as Rev. Z. Mudge, a capital example, for £39 18s., to Farrer.

The picture belongs to R. G. Gwatkin, of the Manor House, Potterne, Devizes.

v
MUDGE, Rev. Zachariah.

An earlier portrait belonged in 1876 to Richard Rosidew Mudge, of Brockenhurst, Hampshire ; another belonged to Mrs. Mudge, and is now the property of Mrs. Walcott (*née* Mudge), of Exeter.

MUDGE, John, M.D., F.R.S.

Half length.

"March 26, 1793, at Plymouth, in the 72nd year of his age, after having been many years subject to severe and repeated attacks of the gout, which he bore with the greatest fortitude, John Mudge, M.D., F.R.S., who for his skill in the science of mechanicks was no less eminent than that of medicine, of which his improvement of reflecting telescopes, his excellent medical treatises, long and extensive practice, bear ample testimony ; . . . Mr. Mudge was the brother of Mr. Thomas Mudge, the celebrated watchmaker, and son of the Rev. Zachariah Mudge, whose distinguished genius and extensive learning procured him the friendship of Dr. Johnson."—*Gentleman's Magazine*, vol. lxiii., p. 376.

"A question having started as to whether Dr. Mudge was handsome, Northcote answered : ' I could see no beauty in him as to his outward person, but there was an angelic sweetness of disposition that spread its influence over the whole conversation and matter. He had not wit, but a fine romantic enthusiasm, which deceived himself and enchanted others.'—HAZLITT'S *Conversations of Northcote*, 1894, p. 177.

Profile, to left ; turning over the leaves of a book with right hand ; velvet cap ; gown ; background, books to left, curtain to right.

Bought in at Christie's, June 18, 1842, Lot 94, by Robert Headley, owner, for £6 6s.

"The equally fine portrait of Dr. Mudge, the physician, is in the possession of his grandson, Zachary Mudge, of Plympton."—COTTON, 1856, p. 73.

"He remained three months in Devonshire (1752), and while at Plymouth painted the portrait of Dr. Mudge. ' A remarkably fine head,' observes Northcote."—BEECHEY, 1852, vol. i., p. 114.

Painted in 1752, on his return from Italy, at Plymouth. This portrait is now at the residence of Mr. Mudge at Buckland, near Plympton. The carnations have utterly disappeared.

ENGRAVED.

W. Dickinson, $13\frac{5}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $4\frac{3}{8} \times 3\frac{7}{8}$ in.

The picture afterwards belonged to Arthur Mudge.

"This portrait is now at the residence of Mr. Mudge at Buckland, not far from Plymouth. It represents Doctor Mudge in profile ; he wears a reading cap, and is turning over the leaves of a folio. The head is a very noble one, with marked and regular features. But owing to an injudicious removal of the varnish which locked up the glazing colours, the carnations have utterly disappeared, leaving the head as modelled in the first stage of painting in little more than tones of black and white."—TOM TAYLOR, vol. i., p. 89.

✓ MUDGE, Doctor John.

Sat in May, 1761, 1762, and 1766, as Mr. Mudge.

A picture as an old man was in the possession of the Rev. J. Young, of Paslinch, near Plympton.

✓ MUDGE, Master.

Half length, canvas.

Son of Doctor John Mudge.

Standing behind a table, on which are books and papers ; full face, looking towards the spectator ; holding back a curtain with his left hand ; waistcoat unbuttoned ; white neckcloth.

Sat in 1758.

"This last-mentioned young gentleman (Master Mudge) was a younger son of Reynolds's early friend, Dr. Mudge of Plymouth ; and the following anecdote, relating to the portrait, is highly characteristic of Sir Joshua's amiable disposition and graceful fancy. It happened that young Mudge was particularly anxious to visit his father on the sixteenth anniversary of his birthday, but being confined to his room in London by illness, this was rendered impossible. Having expressed his extreme disappointment to Sir Joshua Reynolds, the latter replied, 'Never mind, I will send you to your father;' and he accordingly so painted his portrait that when the case was opened his father should see his son peeping at him from behind a curtain. This arrangement of the picture was probably suggested by a mezzotint engraving by B. Lens."—COTTON, 1856, pp. 82 and 83.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{7}{8} \times 4$ in.

The picture belonged to the Rev. Darwin Fox, of Sandown, Isle of Wight.

✓ MULGRAVE, Constantine, 1st Lord. See PHIPPS.

✓ MULGRAVE, Lepel, Lady. See PHIPPS.

• MULGRAVE, Constantine John, 2nd Lord.

Captain, Royal Navy, in which capacity he made an endeavour to discover a North-West Passage ; held several high official situations ; born May 30, 1744 ; succeeded as 2nd Lord Mulgrave, September 13, 1775 ; married, June 20, 1787, Anne Elizabeth, daughter of Nathaniel Cholmley ; created a peer of Great Britain as Baron Mulgrave, June 16, 1790 ; died in 1792, when the English barony became extinct.

Sat in May, 1777, as Lord Mulgrave.

See also PHIPPS.

MULGRAVE, Constantine, 2nd Lord.

Sat in May, 1777, as Lord Mulgrave, for the Dilettanti picture. *See* DILETTANTI, *ante*, p. 252, and PHIPPS.

MUNROE, Sir Hector, K.B.

General, January 1, 1798; died 1806.

Paid for, May, 1785, Sir Hector Monro, £52 10s. Exhibited in the Royal Academy, 1785, No. 89.

Morning Herald, 1785: "No. 98, portrait of an officer; a good likeness of Sir Hector Monro."

The picture is in the Coutts collection, and hangs with several others in a parlour at the bank in the Strand.

MURPHY, Arthur.

Born 1727; died 1805; dramatic writer; born at Clonquin, Roscommon; educated at St. Omer, 1752 to 1754; he published the "Weekly Gray's Inn Journal," and so became known to Johnson. By going to the stage he was enabled to enter Lincoln's Inn in 1757, and was called to the bar in 1762. He wrote several plays, among which are "The Way to Keep Him" and "The Grecian Daughter," translated "Tacitus," and produced a "Life of Garrick."

Sat in September, 1773, and February, 1779. Painted for Mr. Thrale. Paid for, May 1, 1775, Mr. Thrale, in part, £200; Mr. Thrale, do., £200; February 10, 1781, Mr. Thrale, the remaining payment, £83 5s. These payments are evidently for the entire collection of Streatham portraits, including Murphy. Sir Joshua's price at the time these portraits were painted was thirty-five guineas each.

Sold by Squibb at Streatham (Piozzi sale), May, 1816, Lot 59, for £102 18s.; Christie's, June 13, 1823, Lot 48, bought in by Major Thwaites for the owner, George Watson Taylor, for £94 10s.; Robins, 1832 (G. W. Taylor, owner), for £23 2s., to Graves.

"Purchased by G. Watson Taylor, at whose sale it became the property of Sir Robert Peel, Bart."—COTTON, p. 194.

MURRAY, Lady C.

Probably Lady Charlotte Murray, eldest daughter of William, 3rd Earl of Dunmore; married John Drummond. Her brother, the 4th Earl of Dunmore, sat in 1765.

Sat in October, 1755, and April, 1764.

There are probably two pictures of this lady.

✓ MURRAY, Miss.

Whole length, canvas 49 × 39 in.

Of Kirkcudbright, when a child.

Standing in front, full face; hands clasped in front; low white dress; black scarf, which covers her head; pearl necklace; a dog sits beside her on the left; curtain and architectural background, with landscape to right.

Sat in February, 1764, and May, 1765. Paid for between 1764 and 1767, but not carried into the outside column, Miss Murray, 50 guineas; then, in the following line, a picture sold for 40 guineas. It is doubtful whether this refers to the picture having been left on his hands, and afterwards sold for less, or whether it is only a private note referring to another picture.

EXHIBITED.

Royal Academy, 1892, No. 103, by the Earl of Normanton.

The picture, which was bought by H. Broadwood in 1846 from Rutley, now belongs to the Earl of Normanton, and is No. 51 in the Somerley catalogue.

MURRAY, Mrs.

Of Philipphough.

EXHIBITED.

Grafton, 1894, No. 119, by T. D. Murray.

✓ MUSE, Miss. *See* MEUX.

✓ MUSGRAVE, Sir Philip, Bart.

Three-quarter length, canvas, oblong.

Sixth Baronet; born 1711; educated at Eton and Oriel College; M.P. for the co. Westmoreland in 1741; married, in 1742, Jane, daughter of John Turton, of Orgreave, co. Stafford; her mother was sister to Sir John Chardin, who, on his death, April 26, 1755, left Kempton Park to Sir Philip, together with his fortune; died July 5, 1795.

Standing; in red coat, with long waistcoat and white cravat and frill; left elbow leaning on pedestal, on which is a large vase with foliage trained over it; in his right hand he holds his hat; nearly full face, towards the right, looking out of the picture; landscape to the right.

Sat in July, 1762. Paid for, 1762, Sir Philip Musgrave, £42. Entered originally as William, and afterwards altered to Philip.

ENGRAVED.

James Scott, 1876, 6 × 5 $\frac{1}{4}$ in., oblong.

The picture belongs to Sir Richard George Musgrave, Bart., of Edenhall, Langwathby, Cumberland.

MUSGRAVE, Mrs. Joseph.

Three-quarter length, canvas.

Jane, eldest daughter of Sir Philip Musgrave, Bart.; married, July 27, 1761, Joseph Musgrave, of Kypier; died November 29, 1762.

Seated in front of a large rock, with her left elbow resting on a portion of it; her right arm encircles a lamb, round the neck of which she is about to place a string of flowers; low cut dress, fastened with two large pearls; lace tucker and large wide sleeves; pearls in her hair.

Sat in July, 1762. Paid for, February 28, 1763, Mrs. Musgrave, £31 10s. August 20, 1768, Mrs. Musgrave, the copy, £31.

Bought in at Christie's, July 12, 1862, Lot 87, as Jane, eldest daughter of Sir Philip Musgrave, with a lamb, by the owner, Musgrave, for £16 5s. 6d.

The picture was evidently painted shortly before her death; the entry in the pocket-book, August, 1768, is not a sitting, but only a memorandum that the copy was to be finished. There must be another picture of her.

ENGRAVED.

James Scott, 1876, 5 × 4 in.

Memo.: "Mrs. Joseph Musgrave, August, 1768, to be finished with a lamb on her knee, Kit Cat."

The picture belongs to Sir Richard George Musgrave, Bart., of Edenhall, Langwathby, Cumberland.

MUSGRAVE, Miss Henrietta. See MRS. MORRIS, *ante*, p. 667.

MUSGRAVE, Miss Charlotte. See MRS. MORDAUNT, *ante*, p. 665.

MUSTERS, John.

Whole length, canvas 93 × 57 in.

Of Colwick, near Nottingham; born 1753; married, 1776, Sophia Catherine, daughter of James M. Heywood; died 1827.

Standing in front, in a landscape; three-quarter profile, to right; leaning

on a stick, with legs crossed; holding a three-cornered hat in his left hand; brown coat; yellow spotted waistcoat; black breeches and white stockings; powdered hair.

Sat in November, 1777, and May, 1780. Paid for, December, 1777, Mr. and Mrs. Musters, £157 10s.

The picture was put up at a sale at Colwick Hall, December 12, 1850, Lot 680, and bought in for £609.

This picture had a new costume painted upon it, evidently about 1820, as it was the costume of that period, but the painter had judiciously left the original paint untouched. The picture was sent to Frederick Haines to be restored in 1872, when the new paint came away in flakes, revealing the picture as it was in 1777. It was afterwards sold privately to Messrs. T. Agnew and Sons, and now belongs to Lockett Agnew, at 11, Portman Square.

EXHIBITED.

Royal Academy, 1885, No. 189, by J. C. Musters.

ENGRAVED.

James Scott, 1876, $7\frac{5}{8} \times 4\frac{5}{8}$ in.

MUSTERS, Mrs.

Whole length, canvas 93 × 57 in.

Sophia Catherine, daughter of James Modyford Heywood, of Marston, Devon; married, in 1776, John Musters, of Colwick Hall, near Nottingham; described in Miss Burney's diary of 1779 as "the present beauty, whose remains our children may talk of: an exceedingly pretty woman, the reigning toast of the season." Mrs. Musters was the mother of John Musters, who married Mary Chaworth, Byron's first love. She died 1819.

Leaning forward; gathering lilacs; face turned to left; sash round her waist; a dog at her feet looking up at her; steps and balustrade to the left.

Sat in November, 1777, and May, 1780.

EXHIBITED.

British Institution, 1843, No. 29, by Colonel Wyndham.

ENGRAVED.

J. R. Smith, 1779, 24×15 in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

A First State, line of publication in manuscript, sold at Christie's, 1890, Palmerston Collection, for £189. Same state and rooms, 1893, Gorloff Collection, £173 5s.

The following anecdote concerning this picture was told to Mr. A. Graves, May 1, 1872, by Mrs. Musters, the aunt of the late John Chaworth Musters :

"Lady George Gordon (granddaughter of the Mrs. Musters of the picture) told her that she heard from her grandmother that her portrait with a dog, whole length, was sent home to 22, Grosvenor Place, by Sir Joshua, and gave satisfaction. It was afterwards, at the painter's request, returned to him that he might improve it, but after repeated applications for it made by Mr. Musters, which he kept putting off by various excuses, he at last called and returned to him the money he had paid, saying he could not let them have it back as the picture had been stolen out of his studio, but would paint them another. The picture was afterwards sold at the Pavilion, Brighton, for 200 guineas, with several others belonging to George IV., after his death, and was bought by the Earl of Egremont. The prince, who knew Mrs. Musters, had often begged her to let him have a portrait of her, but always in vain."

The picture belongs to Lord Leconfield, and is No. 397 in the Petworth catalogue.

MUSTERS, Mrs.

Whole length, $94 \times 57\frac{1}{2}$ in.

As Hebe.

Standing, to right ; nearly full face ; pouring water into a chalice, from which an eagle is drinking ; red dress ; light gauze scarf floating in the air ; bare feet with sandals ; sky background.

Sat in May, 1782. Paid for, May 5, 1788, Mrs. Musters, £78 15s. Exhibited in the Royal Academy, 1785, No. 18.

"Flat, and one of his worst."—WALPOLE.

See LADY LADE, *ante*, page 558, for the confusion of numbers in the Royal Academy catalogue of 1785.

A critic of September, 1788, says : "Mr. Musters is the purchaser of the whole length portrait of Mrs. Musters as Hebe. Mr. Tollemache bid for it as a companion to his whole length of 'Ceres,' the head of which is a portrait of Ben Coventry, a woman everybody knew about town."

This looks very much as though this picture had been at first declined by Mr. Musters ; the payment to Reynolds is only four months earlier than the newspaper criticism. It also seems as though the Hon. Mr. Greville had already parted with his "Thais" to Mr. Tollemache. See POTT, page 762.

EXHIBITED.

Royal Academy, 1885, No. 198, by J. C. Musters.

This picture was put up, December 12, 1850, at a sale at Colwick Hall, Lot 681, and bought in for £630.

ENGRAVED.

Charles H. Hodges, 1785, $23\frac{1}{8} \times 14\frac{3}{4}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

A Proof by Hodges sold at Sotheby's, 1886, Addington Collection, for £42.

"This fine portrait was at Colwick Hall, and afterwards removed to Annesley. Another, full length with a spaniel at her feet, painted in 1777, the year of her marriage, is at Petworth. It is interesting to compare the two, and note the wear and tear of five years of the reign of a queen of fashion."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 374.

The picture was sold by the late J. C. Musters to Messrs. T. Agnew and Sons, from whom it passed to Lord Iveagh, the present owner.

MUSTERS, Mrs.

Whole length, canvas 94 × 57 in.

As Hebe.

Sold at Greenwood's, April 16, 1796, Lot 46, as Mrs. Musters, whole length, to Cribb, for £36 15s.; May 18, 1810, Lot 111 (John Hoppner, R.A., owner), whole length, Mrs. Musters, to Rusey (?), for £32 os. 6d.

This picture was purchased by Henry Graves and Co., and was sold, March 5, 1873, to the Countess of Chesterfield, Bretby Park, Burton-on-Trent, for £2,100, and under her will passed to the Earl of Carnarvon, her grandson.

The picture sold to Lady Chesterfield was painted on a number of pieces of canvas stitched together to form a whole-length size, evidently repeated hurriedly before sending the original home.

Pictures described as Hebe were sold, February 4, 1809, Lot 88, for £1 10s., to Tucker, and at Hoppner's sale, May 18, 1810, Lot 96, as Hebe, a small copy, to Long, for £6; April 24, 1815, Lot 52 (Guilled, owner), as an actress as Hebe, passed; January 13, 1816, Lot 28 (Bainbridge, owner), for £1 13s., to Eckford; June 14, 1845, Lot 110, for £3 10s., to Froude.

MUSTERS, Mrs.

Half figure, canvas 29 × 24 in.

To right, three-quarter profile; low cut dress; dark background; painted in an oval.

EXHIBITED.

Royal Academy, 1885, No. 143, by J. C. Musters.

„ „ 1893, No. 20, by Sir Charles Tennant, Bart.

The picture was sold by the late John Chaworth Musters to Messrs. T. Agnew and Sons, from whom it passed to Sir Charles Tennant, Bart., the present owner.

✓
MUSTERS, Mrs.

Half length, canvas 29½ × 24½ in.

In a low russet dress, showing the left profile; the head and arm of a child seen resting on her right shoulder.

ENGRAVED.

S. W. Reynolds, 1825, 5 × 3½ in., without the child, and under the title of Mrs. Fox.

The picture, which was purchased with the Peel Collection in 1871, belongs to the National Gallery, No. 891.

"A duplicate of this, known as the Hon. Mrs. Musters and son, is at Colwick Hall, Nottinghamshire, the residence of the Musters family."—*National Gallery Catalogue*.

The replica described above (which was in the possession of Mrs. Musters at Granville Mansions, Granville Place, in 1872) was sold at Christie's, July 28, 1888, Lot 6, a half length, Mrs. Musters (the aunt of J. C. Musters), owner, for £9 19s. 6d., to Hodgkins.

MUSTERS, Mrs.

Half length, canvas 30 × 25 in.

To waist, seated; profile to left; resting on left arm; low crimson-trimmed dress.

EXHIBITED.

National Portrait Exhibition, 1868, No. 832, by Mr. S. B. Robertson.

Sold at Christie's, June 18, 1881, Lot 52 (Mrs. Robertson, owner), and described as from the Marchioness of Thomond's sale, and having been at the Portrait Gallery in 1868, to Waters, for £25 4s. No such portrait appears in the Thomond sale.

✓ MUSTERS, Master.

MUSTERS, Miss.

Lady George Gordon had a pair of chalk drawings of Master and Miss Musters at 9, Curzon Street, signed, "J. R., 1785."

These drawings were probably by John Russell, R.A.

✓ MUYS, La Maréchale de. See DE MUYS, *ante*, page 242, and BLANCHARD, Madame, *ante*, page 90.

Seated, with her elbow on her knee, leaning her chin on her hand. Her hair is dressed up high, and she is in ordinary dress.

Earl Spencer has kindly given permission to print the following letters

from the first Earl Spencer to Sir William Hamilton, and from Lady Spencer to the same, which give an interesting account of Mrs. Blanchart :

“Paris, 6th Oct., 1775.

“We came to this place to make a short visit to our friend, Mde. de Muys. . . . This place is at present very empty, and not at all like the gay town I have sometimes seen it ; but if it was otherwise our business here is of a melancholy kind, it is to endeavour to be of some comfort to a friend in a dreadful situation of distress. I believe you remember Madame de Muys by the name of Blanchart, and saw enough of her to know she was excessively amiable. She seems to have been born to be unhappy ; after a life of misfortunes, she was, last year, at last married to the man she had long loved, and placed her in a very great situation, as he was *ministre de la guerre*. We came here just in time to see them for a few days very happy in each other, and he is now dead in the most shocking way, of the operation of being cut for the stone, and has left her the most wretched being I ever saw, as she has scarcely any friends in this country. Lady Spencer stays with her till her own relations can come to her from Germany.”

“17th February, 1795.

“I must beg you likewise to speak either to herself (the young Queen of Naples) or her Treasurer for Mde. de Muys' pension, £200 falling due the 3rd of April. I pay her regularly every quarter, and I think the best way to save future trouble would be to let the Neapolitan Minister here have directions to pay it to me always on that day, but manage that as you please.’

The picture belongs to Earl Spencer, and is No. 207 in the Althorp catalogue.

NAPIER, Sir Gerard, Bart.

Whole length, canvas.

Born 1739; married, in 1762, Elizabeth, daughter of Sir John Oglander, Bart.; died January 25, 1765.

Sat in November, 1762, as Sir Gerard and Lady Napier, and in April, 1768, as Sir Gerard Napier. Paid for, 1769, Lady Napier, for Sir Gerard's whole length and a half length, £126.

The sitting of 1768 must have been an error on Sir Joshua's part; he was evidently painting a portrait of him at the time for the widow, and the entry is most probably a reminder that he had to go on with the picture quickly.

Memo.: "1768, Sir Gerard Napier to be finished 28th April."

NAPIER, Elizabeth, Lady.

Elizabeth, daughter of Sir John Oglander, Bart., of Nunwell, Isle of Wight; married, Sir Gerard Napier, Bart., who died January 25, 1765, and, secondly, in 1779, James Webb. She died October 16, 1814.

Sat in November, 1762, as Sir Gerard and Lady Napier. Cotton's catalogue, as Diana (see Malone, p. 65).

Sold at Greenwood's, April 16, 1796, Lot 50, Lady Napier in the character of Diana, for £21, to Champinon, and by Mr. Phillips, in 1813, for £37 16s.

NAPIER, General Robert.

Made a general, April 17, 1759; died, November 23, 1766, in Albemarle Street.

Sat in April, 1761, as General Knapper, and March, 1762, as General Napier. In Cotton's catalogue, p. 55, it is described as having been destroyed by fire at Flixton Hall.

"December 12, 1846. A dreadful fire broke out at Flixton Hall, the residence of Sir Shafto Adair. . . . Among the pictures lost are two by Sir Joshua Reynolds of the Duke of Richmond and his family, and Sir Charles Saunders."—*Gentleman's Magazine*, 1847, p. 74.

✓ NAPIER, Miss. See KNAPPER, *ante*, page 555.

Sat in 1771.

✓ NEETE, Thomas, and his Sister.

Children of Mr. Neete, of Binfield, Berks, with their tutor. (Cotton's catalogue, p. 55.)

Belonged in 1857 to the Rev. A. Neete.

A picture of the Neete family by Reynolds was offered to the National Portrait Gallery, January 17, 1870, by Miss Mary Neete, of Bampton, Faringdon.

✓ NELSON, Lord.

This picture is described by Dr. Waagen, vol. iv., p. 372, as belonging to the Earl of Normanton, but it is not now at Somerley, and there is no record of Sir Joshua ever having painted it.

✓ NESBITT, Mr.

Brother-in-law of Mr. Thrale, and friend of Sir Joshua; a diner-out, constantly meeting Sir Joshua at clubs and private dinner parties.

"On the occasion of one of these festivities given by Dr. Baker, Goldsmith was invited at the last moment; to which he sent the following humorous answer:

" 'Your mandate I got;
You may all go to pot:
Had your senses been right,
You'd have sent before night . . .
So tell Horneck and Nesbitt,
And Baker and his bit.' "—TOM TAYLOR, vol. i., p. 325.

Sat in July, 1759, and September, 1761.

✓ NEVILLE, Mr.

Sat in February, 1761.

✓ NEVILLE, Master Henry.

Three-quarter face, to the right; in a blue coat and red waistcoat; his right hand in his waistcoat.

Sat in February, 1761, as Master Neville. Paid for before 1762 (no date), Master Nevile, £10 10s.

The picture belongs to the Marquess of Abergavenny, at Eridge Castle. See ABERGAVENNY, *ante*, p. 1.

NEWBOTTLE, William John, Lord.

William John, Lord Newbottle, became Earl of Ancrum on the death of his grandfather in 1767; became 5th Marquess of Lothian, April 7, 1775. See *LOTHIAN*, *ante*, p. 592, and *ANCRUM*, p. 20.

Sat in 1759.

NEWNHAM, Miss.

"July 21, 1769, Right Hon. John Shelly, Treasurer of the Household, to Miss Wilhelmina Newnham of Mansfield."—*Gentleman's Magazine*, 1769, pp. 366, 414.

Sat in February, 1769.

NEWTON, Doctor Thomas, Bishop of Bristol.

Three-quarter length, canvas 51 × 40 in.

Born at Lichfield, 1704; Fellow of Trinity College, Cambridge; Dean of St. Paul's, 1758; Bishop of Bristol, 1761; died February 14, 1782. Edited Milton's "Poetical Works."

Standing; episcopal habit; St. Paul's Cathedral to left, in background.

Sat in April, 1773. Paid for, June 9, 1774, Bishop of Bristol, £73 10s. Exhibited in the Royal Academy, 1774, No. 220.

EXHIBITED.

British Institution, 1813, No. 11,	} by the Archbishop of Canterbury.
" " 1823, No. 25,	
" " 1843, No. 32,	
National Portrait Exhibition, 1867, No. 827,	

A copy by Briggs, R.A., was sold in his sale at Christie's, April 26, 1844, Lot 461, for £2, to Palser.

ENGRAVED.

T. Watson, 1775, 16 × 13 in.

S. W. Reynolds, 5¼ × 4¼ in.

R. Graves, A.R.A., 1828, 4 × 3¼ in.

NEWTON, Doctor Thomas, Bishop of Bristol.

EXHIBITED.

Dublin, 1872, No. 1490, by J. Miller.

NICOL, Master.

Sat in March, 1755.

NICHOL, Canon John.

Half length, canvas 29½ × 24 in.

Student of Christchurch College, 1764; Canon, 1751.

Sat in August, 1757, as Doctor Nicols.

The picture belongs to Christchurch College, Oxford.

NISBETT, Mrs.

Half length, canvas, oval.

In a white dress, with a dove.

Sat in 1781.

EXHIBITED.

British Institution, 1843, No. 37, as Mrs. Nesbitt, by the Hon. E. Phipps.

Bethnal Green, 1872, No. 21, as Mrs. Nesbit, by Sir Richard Wallace, Bart.

Sold at Christie's, June 25, 1859, Lot 98, described portrait of Mrs. Nisbett, in a white dress, with a dove, oval; British Institution, 1843 (Hon. Edmund Phipps, owner), for £630, to the Marquess of Hertford.

The picture was bought at the sale of the Hon. E. Phipps by the Marquess of Hertford, and left by him to Sir Richard Wallace, Bart., and bequeathed to the nation in 1897 by Lady Wallace with the Hertford House Collection.

NISBETT, Mrs.

Three-quarter length, canvas 49 × 39 in.

Seated, in the character of "Circe;" white dress; holding a wand in her right hand; by her side a panther and a white cat; to the left a goblet; landscape background (Grosvenor description).

Sat in April, 1781, as Mrs. Nisbett.

EXHIBITED.

Royal Academy, 1876, No. 34, } by the Dowager Lady Stanley of
Grosvenor, 1884, No. 11, } Alderley.

The name is written "*Nesbitt*," but in Tom Taylor and R. A. Catalogue, "*Nisbett*."

Described at the Academy as a portrait of Mrs. Nisbett, with a white cat on her knees, and a leopard by her side, painted in 1781 for the Earl of Bristol, and given by him to Sir John Stanley; and in the Grosvenor Catalogue, p. 12, it is stated that "Lord Bristol had left an estate of £800, that he had purchased, to Mrs. Nesbitt for life, paying £300 a year to his natural son by Mrs. Clarke, the Kitty Hunter of the Admiralty, till he is of age, and £400 afterwards, he to have the whole if surviving her. His personal estate, estimated at £30,000, Lord Bristol divides between Mrs. Nesbitt and the aforesaid son. The payment for a "*Circe*," quoted in the Grosvenor catalogue as being paid by Sir Charles Bunbury, was made in 1771.

Mrs. Nisbett was one of the mistresses of Augustus John, 3rd Earl of Bristol, who died December 23, 1779; the statement in the Royal Academy Catalogue, 1876, as to its having been painted in 1781 for the Earl of Bristol, cannot be correct.

NISBETT, Mrs.

Whole length.

Sold at Christie's, May 4, 1810, Lot 95 (Caleb Whitefoord, owner), as Mrs. Nesbitt (whole length), for £31 10s., to Earl of Egremont.

There is no picture answering the description now at Petworth.

A critic of the time writes of the picture as follows: "The fable of *Circe* is one of horrors; nevertheless, it has its bright side in the beauty and charm of the sorceress, which are represented to be so fascinating that 'she could draw down the very stars from heaven.' Of this aspect Sir Joshua Reynolds has availed himself, and produced one of the most poetic and charming of his works. The attitude of the portrait is finely conceived and admirably carried out, the face is lovely and amorous, and the drapery, in its rich whiteness, finished with all the skill and precision of touch of the Dutch School. The entire effect is heightened by the sunlight passing between the branches of the great tree, the shadows from which are so dexterously manipulated as to heighten the effect of the figure. The accessories of the panther, the cat, and the owl represent some of the details of the allegory, and altogether the picture is one of the finest yet produced by this renowned artist."

NISBETT, Mrs.

Half length, canvas 24½ × 19½ in.

Three-quarter face to the left; eyes directed to the spectator; hair dressed high, with pearls, with gauze scarf falling behind; pink dress cut low.

Sold by T. Humphry Ward to Charles Sedelmeyer, of Paris, and from him it passed to A. M. Byers, of Pittsburgh, United States, the present owner.

NIXON, Mr.

Sat in July, 1771.

NORCLIFFE, Sir James. *See* INNES-NORCLIFFE, *ante*, page 508.

Sat in May, 1769, as Sir James Norcliffe and dog.

NORCLIFFE, Lady.

Sat in May, 1769, and April, 1770, as Lady Norcliffe. *See* INNES, *ante*, p. 509.

EXHIBITED.

York, 1866, No. 603, as Dame Mary Norcliffe, by Mrs. Norcliffe Langton, of Malton, York.

Mem., April, 1769 : "The copy of Lady Norcliffe is to be kept till called for."—TAYLOR, vol. i., p. 347.

NORCLIFFE, Miss.

Sat in April, 1769.

NORFOLK, Edward, Duke of.

Edward, born 1685 ; succeeded his brother, September 24, 1754, as 9th Duke. He died September 20, 1777.

Paid for before 1760, Duke of Norfolk, copy after Hoare, £12 12s. Ditto for a whole length of Lord Howard, £50 8s. *See* HOWARD, *ante*, p. 486.

NORFOLK, Mary, Duchess of.

Mary, second daughter and co-heiress of Edward Blount, of Blagdon, co. Devon ; married November 6, 1727, Edward, 9th Duke of Norfolk. She died May 27, 1773.

Sat in February, 1755. Paid for before 1760, Dutchess of Norfolk, half length begun, £10 10s. ; Dutchess of Norfolk, copy after Hoare, £12 12s.

The following extract from Collins's peerage, 1812, vol. i., p. 140, possibly explains why the Duke of Norfolk does not possess these pictures and that of Lord Howard :

"The late Mr. Gilpin, speaking of the fire at his seat at Worksop in 1761, mentions the rebuilding of it as a singular instance of the spirit, perseverance, and disinterestedness of this nobleman.

"It had belonged formerly to the Earl of Shrewsbury, and was gone much into decay. But the Duke liking the situation, and conceiving it to be a good centre-house to his great estates in these parts, resolved to restore it to its ancient splendour. He was now in years, but for the advantage of his heir, the Honourable Edward Howard, he engaged in the work, and having it fitted up in a very noble manner, at the expense of £30,000. He was just preparing to take possession of it, when, on October 22, 1761, a fire left carelessly in the library, caught hold of the flooring of the apartment, and communicating itself with great rapidity to the other chambers, the whole edifice, and all its valuable furniture, *pictures*, and books, were burnt to the ground. The loss was estimated at £100,000. Such a catastrophe one should have imagined might have checked the Duke's further designs in building, but it only roused him. Almost before the ashes of the old house were cold, he engaged to build a new one; and taking his young heir in his hand, he laid the foundation stone of a most magnificent pile on March 25, 1763. It was to consist of a centre and two wings. With this work he went on so rapidly, that the centre part as it now stands, which is itself a complete palace, extending three hundred feet, was finished in 1765. At that time Mr. Edward Howard dying, the Duke, who built only for him, dropt all farther thoughts of completing his design."

Edward Howard was the only surviving son of Thomas Howard the younger, brother of Edward, 9th Duke of Norfolk, by Henrietta, daughter of Edward Blount, and sister to the Duchess. He was born January 22, 1744, and died February 7, 1767. The compilers may be wrong in attributing the picture of Lord Howard to the son of the Earl of Effingham (on p. 486), as Sir Joshua may have entered "Lord Howard" in error, instead of the Hon. Edward Howard.

"The dreadful fire at Worksop Manor, the seat of His Grace the Duke of Norfolk, was first discovered in a closet, near the library, that had been newly washed, burning with great violence, and, notwithstanding the assistance of several neighbouring gentlemen, and most of the inhabitants of the adjacent villages, it could not be extinguished. The engine had little or no effect, as the building was principally of limestone. . . . The library, pictures, etc., which were very valuable, are entirely consumed."—*Gentleman's Magazine*, 1761, p. 531.

NORRIS, Mr.

Husband of Kitty Fisher.

Sat in May, 1767, and January, 1770.

NORRIS, Mrs.

Paid for after July, 1769, Mrs. Norris, £52 10s. Probably for the latest one of Kitty Fisher's portraits. See FISHER, *ante*, pp. 305-310.

NORTH, Frederick, Lord, K.G.

Frederick, eldest son of Francis, 1st Earl of Guilford, born April 12, 1732 ; succeeded as 2nd Earl of Guilford, August 4, 1790, and 8th Lord North, who filled the highest official situations between 1750 and 1783, under the well-known designation of Lord North ; married, May 20, 1756, Anne, daughter and heir of George Speke, of White Lackington, co. Somerset. He died August 5, 1792.

Sat in January, 1757, and July, 1765, as Lord North.

The Earl of Rosebery has a small head by Reynolds that is very like Lord North.

NORTH, Anne, Lady.

Anne, daughter and heiress of George Speke, of White Lackington ; married, May 20, 1756, Frederick, Lord North, afterwards 2nd Earl of Guilford, August 4, 1790. She died January 17, 1797.

Sat in January, 1757, as Lady North.

NORTH, Mrs.

Sat in May and September, 1757, and May, 1764, as Mrs. North.

Probably Jane, daughter of W. Lake, of Hitcham ; married, as his second wife, Roger North, grandson of Dudley, 4th Baron North.

NORTH, Miss Catherine. *See* GUILFORD, *ante*, page 404.

NORTH, Miss.

Sat in September, 1757, as Miss North.

Probably Louisa, only daughter of Francis, 3rd Baron Guilford, and afterwards 1st Earl of Guilford ; born March 13, 1737 ; married, October 8, 1761, John Peyto, 14th Lord Willoughby de Broke. She died February 2, 1798.

The eldest daughter of Lord North was not born until February 16, 1760.

NORTHAMPTON, Charles, Earl of.

Son of the Hon. Charles Compton, fourth son of the 4th Earl of Northampton; succeeded his uncle, December 6, 1758, as 7th Earl of Northampton; married, September 13, 1759, Ann, daughter of Charles, 4th Duke of Beaufort; died October 18, 1763, at Lyons, on his return from Venice to England.

Sat in 1759.

NORTHAMPTON, Ann, Countess of.

Half length, canvas 30 × 25 in.

Ann, eldest daughter of Charles Noel Somerset, 4th Duke of Beaufort; born 1740; married, September 13, 1759, Charles, 7th Earl of Northampton; died at Naples, May, 1763.

Three-quarter face, to the left; her left arm leaning on a table on which is a vase of flowers; her right hand grasping the left wrist; white dress trimmed with pearls; hair hanging over left shoulder; dark cloak over left arm; feather in her hair.

Sat in April, 1761, and March, 1762, as Lady Northampton. The following entry is in the first ledger, about 1762: "Lady Northampton, no price; frame paid, £3 13s. 6d.; a bill sent to Mr. Partington, £35 3s. 6d." This entry is repeated at the top of the second ledger, altered to "a bill delivered to Mr. Partington" (this afterwards erased), showing that it had not been paid up to 1772.

The Marquess of Northampton writes, April 24, 1899: "The family solicitors for many generations were Messrs. Partington and Boodle, of 53, Davies Street."

ENGRAVED.

R. B. Parkes, 1865, 4 $\frac{7}{8}$ × 4 in.

This picture, which was evidently paid for by the family solicitor, must have descended to her only child, Lady Elizabeth Compton, who was born June 25, 1760, as there is no record of her having paid for it.

"At Trinity Chapel, Conduit Street, Lord George Henry Cavendish, only brother of the Duke of Devonshire, to Lady Elizabeth Compton, *sole heiress* to the late Earl of Northampton."—*Gentleman's Magazine*, 1782, p. 149.

The picture belongs to Lord Chesham, at Latimer, Bucks.

Extract from the will of Elizabeth, Dowager Duchess of Beaufort, dated May 11th, 1785: "Then I give and bequeath to my dear granddaughter Elizabeth, Lady George Cavendish, a whole length of my said late daughter, Anne, Countess of Northampton (her dear mother), in a gilt frame."

This whole length, which is not by Reynolds, is now at Badminton.

There is a fine pair of whole lengths at Latimer: the Earl, painted by Battoni, and the Countess, evidently painted as a companion, by Allan Ramsay. This latter cannot be the one bequeathed by the Duchess of Beaufort, but must have been painted for the Earl.

NORTHAMPTON, Frances, Countess of.

Frances, daughter of the Rev. Mr. Payne; married George, the 6th Earl of Northampton, who died December 6, 1758; and secondly, in December, 1761, Claudius Amyand, Commissioner of Customs from 1756 to 1763, and Under-Secretary of State from 1751 to 1756 (thought by some to have been the author of Junius), who died April 1, 1774, aged fifty-five, when Receiver-General for the Land Tax for London and Middlesex.

Sat in December, 1761, as Dowager Lady Northampton.

NORTHINGTON, Robert, Earl of.

Three-quarter length, canvas 50 × 40 in.

Robert Henley, son of the 1st Earl, succeeded as 2nd Earl of Northington in 1772, and was constituted Lord-Lieutenant of Ireland in 1783, in succession to the Marquess of Buckingham, and was himself succeeded by the Duke of Rutland in 1784. He was a K.T. Died unmarried in July, 1786, in France, on his way from Italy to England, when the earldom became extinct, and the estates devolved upon his sisters as co-heirs.

Seated; peer's robes and collar of K.T.; holding an open paper in his right hand.

Sat in December, 1782, and January, 1784. Pocket-book of 1783 missing. Paid for, December, 1782, Lord Northington, £26 5s.; January, 1783, £26 5s.; April, 1785, £52 10s. Exhibited in the Royal Academy, 1785, No. 122.

General Advertiser, April 28, 1785: "His next best portrait is that of Lord Northington, in the robes of the Lord-Lieutenant of Ireland, which is likewise a fine likeness, and well executed. There is, however, somewhat of a stiffness in the drapery, and too great a compliment to the noble Lord's rotundity, which, by the measurement of the portrait, is one-sixth less than his lordship's weight and measure."

Morning Herald: "No. 122. Portrait of a Nobleman, a half-length of Lord Northington in his robes of Lord-Lieutenant of Ireland. The likeness is strong."

EXHIBITED.

National Portrait Exhibition, 1867, No. 776, by Lord Henley.



NORTHINGTON, Robert, Earl of.

Three-quarter length, canvas 49½ × 39½ in.

Sitting, full face, looking to the right ; peer's robes ; collar of the order of St. Patrick, of which he was second Grand Master ; with scarlet coat embroidered with green beetle wings ; crimson curtain background. (From Irish National Gallery catalogue.)

Paid for, 1782, Lord Northington, £50.

Bought in at Christie's, June 2, 1883, Lot 98 (The Marquess of Hertford, owner), for £162 15s. ; sold afterwards to Henry Graves and Co., from whom it passed to the Irish National Gallery, Dublin.

NORTHINGTON, Robert, Earl of.

Three-quarter length, canvas.

Paid for, after February 10, 1787, Lady Bridget Talmache for a copy, half-length and framed, of Lord Northington, by two drafts, one for £18 10s., other, £40 (£58 10s.).

Lady Bridget Henley, eldest sister of Lord Northington ; married, first, Robert, only son of Lord Bingley, and secondly, the Hon. John Tollemache.

NORTHINGTON, Robert, Earl of.

Head size, canvas.

Paid for, January, 1788, Lord Northington, copy of Head, £26 5s.

ENGRAVED.

W. Edwards, 1831, very small.

Sir Joshua's price for a 50 × 40 picture towards the end of his life was 100 guineas, but he seems to have been in the habit of making replicas at half that sum ; hence the 50 guineas paid for the second and third pictures.

NORTHUMBERLAND, Hugh, Earl of, afterwards 1st Duke.

Whole length, canvas.

Was the only son of Langdale Smithson ; born 1712, and succeeded to the title and estates of his grandfather, Hugh Smithson, of Stanwick, Bart., in 1720. Sir Hugh Smithson married, on July 18, 1740, Lady Elizabeth Seymour. Upon the death of his father-in-law, Algernon, Duke of Somerset, in 1750, he succeeded to the earldom of Northumberland and barony of Warkworth. In 1753 Lord-Lieutenant of the county of Northumberland ; Knight of the Garter, 1757. In 1762 he was sworn a member of the Privy Council, and became Lord Chamberlain to Queen Charlotte. In 1763 he was

appointed Lord-Lieutenant of Ireland, and so continued to 1764; created Earl Percy and Duke of Northumberland in 1766; Master of the Horse, 1778, a post he held up to 1780. In 1784 his grace was created Lord Lovaine, Baron of Alnwick, with remainder to his younger son, Lord Algernon Percy, afterwards Earl of Beverley. Died June 6, 1786.

Three-quarter face; in the robes of the Order of the Garter, wearing the collar; powdered hair.

Sat in 1757. Paid for, November 3, 1762, Lord Northumberland, £42.

EXHIBITED.

British Institution, 1845, No. 136, by the Duke of Northumberland.

ENGRAVED.

Edward Fisher, $19\frac{1}{4} \times 15$ in.

„ „ $12\frac{3}{4} \times 9\frac{7}{8}$ in.

The picture belongs to the Duke of Northumberland at Alnwick Castle.

NORTHUMBERLAND, Hugh, Earl of, afterwards 1st Duke.

Whole length, canvas.

Standing, looking to the right; in robes and collar of the Order of the Garter; his right hand on his hip, and the left leaning on a table, on which is his plumed hat; a curtain background.

Sat in 1762.

EXHIBITED.

Dublin, 1872, No. 153, by the Corporation of Dublin.

ENGRAVED.

G. H. Every, 1867, $7\frac{5}{8} \times 4\frac{5}{8}$ in.

The picture is in the Mansion House, Dublin.

NORTHUMBERLAND, Elizabeth, Countess of, afterwards Duchess.

Whole length, canvas.

Lady Elizabeth Seymour, daughter of Algernon, Duke of Somerset, and granddaughter of Josceline, 11th Earl of Northumberland; born December 5, 1716; married, July 18, 1740, Sir Hugh Smithson, afterwards Earl of Northumberland; became Duchess October 18, 1766; was one of the Ladies of the Bedchamber to Queen Charlotte from 1761. She died December 5, 1776.

In her peeress's robes, in profile; walking towards the left, holding her coronet in front of her; hair drawn back, with curls behind; velvet ribbon with pearls round her neck; earrings; column and curtains to the left; a terrace with steps, and sky to the right.

EXHIBITED.

British Institution, 1845, No. 93, by the Duke of Northumberland.

ENGRAVED.

Edward Fisher (head only), $19\frac{1}{4} \times 15$ in.

Richard Houston, $18\frac{1}{8} \times 13\frac{1}{2}$ in.

R. Houston (reduced to half length), $13\frac{1}{8} \times 9\frac{7}{8}$ in.

Unknown, $12\frac{5}{8} \times 10$ in.

S. W. Reynolds (whole length), $6\frac{3}{8} \times 4\frac{3}{4}$ in.

Memo. by Reynolds, April, 1759: "The Lady Northumberland's portrait to be finished."

The picture belongs to the Duke of Northumberland at Syon House.

There is a replica of this picture at Alnwick Castle, and a small replica in No. 11 bedroom at Syon House.

NORTHUMBERLAND, Elizabeth, Countess of, afterwards Duchess.

Half length, canvas, oval, 30×25 in.

A replica of the head from the whole length.

Peeress's red robes, with ermine at the back, tied behind the shoulders with gold cord; wide diamond necklace and large diamond earring; hair thrown back, with curls behind.

The picture belongs to the Duke of Northumberland, and hangs at 28, Grosvenor Square.

NORTON, Miss Grace, afterwards Countess of Portsmouth.

Half length, canvas 30×25 in.

Grace Norton, daughter of Fletcher Norton, 1st Lord Grantley; born November 8, 1752; married, November 19, 1799, John Charles, 3rd Earl of Portsmouth; died 1813.

Seated, resting head on left hand; low blue dress.

EXHIBITED.

National Portrait Exhibition, 1868, No. 852, by Lord Grantley.

NUGENT, Robert.

Robert Nugent, the only surviving son of Michael Nugent; he was M.P. for St. Mawes, 1747; created Viscount Clare and Baron Nugent, January 19, 1767; Earl Nugent, June 27, 1776. He married, first, 1730, Emilia Plunkett, second daughter of Peter, Earl of Fingall, who died in 1731; secondly, 1736,

Anna, daughter of James Craggs, Secretary of State to George I., and relict of Robert Knight, of Gosfield Hall, Essex, who died without issue; thirdly, 1757, Elizabeth, relict of Augustus, 4th Earl of Berkeley, and daughter of Henry Drax, of Charborough, co. Dorset, who died 1792. Lord Nugent died October 14, 1788, when the barony and viscounty became extinct.

Sat in October, 1757, and February, 1762, as Mr. Nugent. Paid for, before 1760, Mr. Nugent, £12 12s.; and again, Mr. Nugent, £12 12s.

"We may trace Sir Joshua more than once to the hospitable table of jolly, loud-voiced, red-faced Mr. Nugent, afterwards Lord Clare, the friend of Goldsmith, who addressed to him his famous Epistle, with the story of the Haunch of Venison."—TOM TAYLOR, vol. i., p. 211.

√ NUGENT, Mrs., and Child.

Elizabeth, relict of the 4th Earl Berkeley; married, in 1757, Robert Nugent, afterwards Viscount Clare and Earl Nugent; and her daughter, Mary Elizabeth, created Baroness Nugent in 1800; died 1813.

Sold at Greenwood's, April 16, 1796, Lot 70, as Mrs. Nugent and Child (whole length), for £12 1s. 6d., to Slade.

√ NUGENT, Colonel.

Lady Catherine Nugent, second daughter of Thomas, 4th Earl of Westmeath, married Andrew Nugent, of Dysert; Patrick Anthony Nugent, a captain in the army, was the third child of this marriage. Died 1785.

Paid for, before 1760, Coll. Nugent, £10 10s. Frame paid. April 27, 1762, Coll. Nugent, £10 10s.

Sold at Greenwood's, April 14, 1796, Lot 63, Capt. Nugent, for £4 8s., to Cribb. The Earl of Arran's catalogue gives the name of the portrait as the Marquess of Lansdowne.

NUNEHAM, George Simon, Lord.

Sat in May, 1773, as Lord Runeham. See HARCOURT, *ante*, page 431.

NURSE, Miss.

Paid for, after 1772, August, Miss Nurse, £36 15s.

NUTT, Mrs.

Sat in 1760 and 1761. Paid for, before 1760, Mrs. Nutt, £21.

O'BRIEN, Lady Mary.

Three-quarter length, canvas 50 × 40 in.

Mary, only surviving daughter of Murrough, 5th Earl of Inchiquin (who was created Marquess of Thomond in 1801, and died February 10, 1808), and Mary O'Brien, 2nd Countess of Orkney (who died in 1790); born September 4, 1755; married, December 21, 1777, the Hon. Thomas Fitzmaurice, second son of John, Earl of Shelburne, and brother to the 1st Marquess of Lansdowne (he died November 25, 1793). She became 3rd Countess of Orkney, May 10, 1790, and died December 30, 1831, when she was succeeded by her grandson, Thomas, Earl of Orkney.

The following anecdote concerning her is from the "Gentleman's Magazine," 1832, p. 79:

"The Countess, her mother, was deaf and dumb, and was married in 1753 by signs. She lived with her husband at his seat, Rostellan, on the harbour of Cork. Shortly after the birth of her first child—the lady now deceased—the nurse, with considerable astonishment, saw the mother cautiously approach the cradle in which the infant was sleeping, evidently full of some deep design. The Countess, having perfectly assured herself that the child really slept, lifted an immense stone which she had concealed under her shawl, and to the horror of the nurse, who, like all persons of the lower orders in her country, was fully impressed with an idea of the peculiar cunning and malignity of 'dumbies,' lifted it with an intent to fling it down vehemently. Before the nurse could interfere, the Countess had flung the stone—not, however, as the servant had apprehended, at the child, but on the floor, where of course it made a great noise. The child immediately awoke and cried. The Countess, who had looked with maternal eagerness to the result of her experiment, fell on her knees in a transport of joy. She had discovered that her child possessed the sense which was wanting in herself."

Seated, profile to right, leaning her head on right hand; right elbow resting on a large vase; low dress; blue scarf; dated on frame, 1773.

EXHIBITED.

British Institution, 1824, No. 167, as Nelly O'Brien, by Hon. G. Agar Ellis.

British Institution, 1833, No. 24, as Nelly O'Bryen (1773), by Lord Dover.

" " 1858, No. 156, as Nelly O'Brien, by Lady Dover.

National Portrait Exhibition, 1867, No. 580,
as Nelly O'Brien,
Royal Academy, 1877, No. 195, as Nelly
O'Brien, } by Viscountess Clifden.

A picture described as a lady reclining upon a vase, to which is written in ink, "said to be Nelly O'Brian," was put up at Greenwood's, April 16, 1796, Lot 39, and bought in for £31 10s. by Inchiquin.

ENGRAVED.

J. Dixon, 1774, $19\frac{7}{8} \times 14$ in.

S. W. Reynolds, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

A Proof by Dixon sold at Christie's in 1873 (Rev. Mr. Johnson's sale) for £63, and another at Sotheby's in 1873 for £53 11s., and at Christie's in 1898 for £42.

No impressions of this plate were printed with the name of the portrait upon them. In 1793 Bromley describes it as Nelly O'Brien, and Challoner Smith includes it as a portrait of her, but expresses some doubt. Dr. Hamilton attributes it to Lady Susan Strangways. There is no likeness to Lady Susan as she is represented by Sir Joshua at Holland House. On April 23, 1878, an impression was sold at the Rev. Mr. Johnson's (grand-nephew of Sir Joshua) sale, on which was written in Reynolds's writing, "Lady O'Brien." This, coupled with the fact that the picture was purchased by Lady Mary O'Brien's father, somewhat confirms the identity of the portrait.

The compilers have been unable to discover how the picture became the property of the Hon. G. Agar Ellis, but it may have passed into the hands of the 1st Marquess of Lansdowne, and have been sold at his sale in 1805.

O'BRIEN, Nelly.

Three-quarter length, canvas $50 \times 39\frac{1}{2}$ in.

The *chère amie* of Lord Bolingbroke and many others among the nobility; was the rival of Kitty Fisher, and appears to have been as frequent a sitter to Sir Joshua as the latter. Indeed, this frail beauty owes her celebrity more to the charming portraits of her by Sir Joshua than to her own evanescent fame. Biographically, there is little known of her. She had a son born in 1764, and from an allusion in a letter from Mr. Whitehead to Lord Harcourt, it appears that the father was a member of a noble family, and that there were doubts whether or not he had been secretly married to her. Sir Charles Bunbury was one of the sponsors at the christening of the child, who was named Alfred. She died in Park Street, Grosvenor Square, in 1768.

Sitting in a garden, looking to front; wide-brimmed hat; black lace mantilla; muslin dress over quilted petticoat; holding on lap a small poodle dog; portion of old wall in background to left; to right, trees.

Sat in 1760, 1761, 1762, 1764, 1765, 1766, and 1767. Paid for, November, 1772, Miss O'Brien, with a hat (bought by Mr. Simons), £36 15s. The frame, paid to me, 4½ guineas. Exhibited in the Society of Artists, 1763, No. 99, which Mr. Walpole noticed *as a very pretty picture*.

Note to the 1763 sitting : "Very often during the summer." "Dined with Miss Nelly O'Brien in Pall Mall, next door this side the Star and Garter, July 17th, at six (1762)."

EXHIBITED.

Art Treasures, Manchester, 1857, No. 19, by the Marquess of Hertford.
Bethnal Green, 1872, No. 8, }
Royal Academy, 1872, No. 81, } by Sir Richard Wallace, Bart.

Northcote says it was sold by auction for 10 guineas during Sir Joshua's lifetime.

Sold at Christie's, May 5, 1810, Lot 102, and described as the celebrated portrait of Nelly O'Bryan, a truly capital picture, painted with the magic effect of Rembrandt (Caleb Whitefoord, owner), for £64 1s., to the Marquess of Hertford.

ENGRAVED.

C. Phillips, 1770, $16\frac{1}{8} \times 12\frac{3}{4}$ in.

Samuel Okey, $12\frac{5}{8} \times 9\frac{7}{8}$ in.

S. W. Reynolds, 5×4 in.

A Proof of the Phillips plate sold at Christie's (Palmerston sale) in 1890 for £54 12s.

"This is not the loveliest portrait of her, which was painted in 1763, and is now in Lord Hertford's gallery. That exquisite picture represents the frail beauty in full sunlight, in an attitude of lazy enjoyment, sitting, her hands crossed, with a pet spaniel in her lap. Her voluptuous face, which is raised as if at the approach of one for whom she has been waiting, is lit up, under the shade of the flat Woffington hat, by the reflected lights from her dress, a quilted rose-coloured slip with lace over it, a black lace apron and mantilla, and a sacque of blue striped silk. She was the *chère amie* of Lord Bolingbroke as well as everybody else (see Walpole's letter to George Montague, March 29, 1766). A noble duke, lately deceased, told Mr. Monckton Milnes he remembered driving to Newmarket, in an open carriage, between his father and Nelly O'Brien."—TOM TAYLOR, vol. i., p. 188, note.

The picture was bequeathed by the Marquess of Hertford to Sir Richard Wallace, Bart., and by him to Lady Wallace, who left it with the Wallace Collection to the nation in 1897.

O'BRIEN, Nelly.

Three-quarter length, canvas $48\frac{1}{2} \times 39$ in.

Seated nearly in front ; full face ; left arm leaning on a pedestal ; in a white dress, with red cloak ; a necklace of one row of pearls, pearls in her hair, and pearl earrings ; bracelets on her arms ; a ring on the left hand ; on

the side of the pedestal is a female figure with a bunch of grapes ; foliage and flowers in the background.

EXHIBITED.

British Institution, 1858, No. 128,
International Exhibition, 1862, No. 112, } by Edward Mills.
Royal Academy, 1886, No. 19, by Mrs. Cooper.

ENGRAVED.

James Watson, $17\frac{7}{8} \times 13\frac{3}{4}$ in.

„ „ $12\frac{1}{2} \times 9\frac{7}{8}$ in.

J. Wilson, $17\frac{3}{4} \times 13\frac{3}{4}$ in.

C. Spooner, $12\frac{1}{8} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{1}{2} \times 4\frac{7}{8}$ in.

A Proof of the Watson plate sold at Christie's (Buccleuch sale) in 1887 for £57 15s., and in the same rooms in 1897, Broadhurst Collection, for £204 15s.

Edward Henry Cooper, of Markree Castle, co. Sligo, married in 1858 Charlotte, daughter of Edward Mills.

O'BRIEN, Nelly.

EXHIBITED.

British Institution, 1845, No. 158, by Sir T. Baring, Bart.

The Earl of Northbrook writes, March 17, 1899 : " I have no picture of Nelly O'Brien by Sir Joshua, and have no recollection of the one which belonged to Sir Thomas Baring."

O'BRIEN, Nelly.

Half length, canvas 30 x 25 in.

Seated ; low white dress ; her arms resting on a crimson velvet cushion ; pearl necklace and pearls in her hair.

EXHIBITED.

National Portrait Exhibition, 1867, No. 606, }
Leeds, 1868, No. 1035, } by Wynn Ellis.

Sold at Christie's, May 6, 1876, Lot 98 (Wynn Ellis, owner), for £609 to Johnson.

ENGRAVED.

G. H. Every, 1868, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

A portrait of "Nelly O'Brien resting on a cushion," privately purchased, was in the possession of Mr. Smith, Fine Art Dealer, 18, Park Side, Albert Gate, in 1894. Another picture was sold (not at Christie's) in 1828, Josiah Taylor, owner, described as "Nelly O'Brien, from Caleb Whitefoord's sale," for £78 15s.

O'BRIEN, Nelly.

Half length, canvas 29½ × 24 in.

Sold at Christie's, April 20, 1874, Lot 109 (W. Angerstein, owner), for £120 15s., to Henry Graves and Co., and from them it passed to William Stirling Crawford in 1874, who left it to Agnes, Duchess of Montrose, at whose sale, on July 7, 1894, Lot 35, it was bought in for £325 10s.; again, May 4, 1895, Lot 84, it was sold for £115 10s. to McLean.

O'BRIEN, Nelly.

Half length, canvas 29½ × 24½ in.

Sold by Henry Graves and Co. in 1872 to S. Herman de Zoete, at whose sale at Christie's, May 8, 1885, Lot 190, it was sold to S. Tucker for £51 9s.

Sales at Christie's of other Portraits of Nelly O'Brien:

	Lot.	Owner.		£	s.	
1794, Jan. 29,	106.	John Hunter.	Mrs. Nelly O'Brien, a very capital portrait . . .	21	0	Sir W. W. Wynn.
1811, Mar. 16,	5.	William Baillie .	Nelly O'Brien . . .	1	1	Stevens.
1823, Mar. 8,	54.	Sir H. C. Englefield	" " . . .	30	9	Seguier.
1828, June 28,	17.	Exhibition, Mad-dox St. . .	" " . . .	89	5	Bought in.
1831, April 16,	8.	Gentleman of rank	Lady leaning on a cushion (supposed to be Sir Joshua's niece), called in ink, "Nelly O'Brien . .	58	16	Bought in.
1836, June 15,	7.	Hon. Wm. Booth Gray. . .	Lady leaning on a cushion, half length, supposed to be the niece of Sir Joshua . . .	38	17	Swaby.
1850, April 21,	107.	Charles Meigh .	Nelly O'Brien, standing, leaning on a stone pedestal . . .	51	9	Bought in by Smart.
1881, June 18,	68.	Lord Normanton .	Nelly O'Brien . . .	60	18	Cooling.
1885, June 20,	1018.	C. B. Denison .	" " 30 × 25 in. .	2	5	Hazel.
1894, May 26,	54.	Gibbons . . .	" " seated, leaning on the arm of a stone garden seat . . .	703	10	Gray.

OGILVY, or OGILVIE, Mr.

Sat in January, 1762, as Mr. Ogleby ; June, 1764, as Mr. Ogilvie. Paid for, February 6, 1762, Mr. Ogleby (altered to Oglevy), £10 10s. ; Mr. Oglevy, £10 10s. ; Mr. Oglevy, £12 12s. ; again, £10 10s. ; August 11, 1764, Mr. Oglevy, £13 13s.

Probably James Ogilvy, afterwards 7th Earl of Findlater, who succeeded November 3, 1770, and died, October 5, 1811, when the earldom became extinct.

OGILVIE, Mrs.

Sat in November, 1762, as Mrs. Ogilvie. Paid for, February 6, 1762, Mrs. Ogleby, £10 10s. ; Mrs. Oglevy, no price.

Probably Christina Teresa, daughter of Count Murray, married James Ogilvy, who became 7th Earl of Findlater in 1770.

OGLETHORPE, General.

"There are few more remarkable figures in the Johnsonian circle than this gallant old soldier. He was now in his eighty-third year, and had used through his long life the powers of a singularly benevolent, vivacious, and observant mind on men and books at home and abroad, in service of peace and war. He had served while a lad of seventeen under Eugene and Marlborough. The war over, his ardour of enterprise put him at the head of the founders of Georgia in 1732, where he built Savannah, and by his admirable rule earned the praise of Pope in these lines :

‘One urged by strong benevolence of soul
Will fly, like Oglethorpe, from pole to pole,’

and a place he has not lost in the affections of the Georgians. Loyal soldier as he was, Oglethorpe was a Jacobite in principles ; and it was believed that his sympathy with the cause of the Stuarts had paralysed his ardour against Charles Edward. He had befriended the early efforts of Johnson when he was friendless and unknown, and Johnson was warmly grateful as long as he lived. Of immense and restless energy, so quick in ideas as to seem inconsequent and abrupt, General Oglethorpe, high Tory, Jacobite as he was, lived in friendly intimacy with Burke, Reynolds, Sheridan, and Fox, as well as with Johnson. He survived Johnson by a year, dying in 1785. His portrait has not been engraved, and perished in that disastrous fire at Belvoir, which destroyed so many fine works of Sir Joshua's."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 284, 285.

Sat in 1780.

Paid for, 1782, Duke of Rutland for Lord Lothian, Mr. Stanhope, General Oglethorp, Miss Fisher.

See GRANBY, *ante*, page 387.

✓
O'HARA, Mr.

Sat in October, 1764, and January, 1765. Paid for before 1764, Mr. O'Hara, £26 5s.

O'HARA, Mrs.

Sat in March, 1770.

OLIVER, Miss.

Three-quarter length.

Chaloner Smith, page 916, says : "Query if the sister of the Right Hon. Silver Oliver, and wife of Standish Grady, of Elton."

"Silver Oliver, of Castle Oliver, was High Sheriff of the County Limerick in 1764 ; elected a member for Kilmallock in 1757, in the room of William Blakeney, Esq., and at the General Election in 1761 he was elected for same borough. In 1768 he was returned for the County Limerick, and in 1776 as the Right Hon. Silver Oliver ; but at the election of 1783, his health not permitting him to undergo the fatigue of a senator, he declined to offer himself for the county."—FITZGERALD AND MCGREGOR'S *History of the County and City of Limerick*, Appendices, vol. ii., pp. 8, 9.

She may have been the daughter of Alderman Oliver. He succeeded William Beckford, July 11, 1770, as member for the City of London, was re-elected October 18, 1774, and died—

"April 16, 1784, on board the ' Sandwich ' packet, in his passage from Nevis, Richard Oliver, formerly an alderman of London, and M.P. for London."—*Gentleman's Magazine*, 1784.

Holding a drawing of a bust in her left hand ; arm resting on the pedestal of a column ; right hand on lap, holding a porte-crayon ; a plait of hair falls over her right shoulder.

Sat in September, 1765. Paid for, September 18, 1765, Miss Oliver, £26 5s. ; August 16, 1766, Miss Oliver, £26 5s.

ENGRAVED.

G. Marchi, 1767, $11\frac{7}{8} \times 9\frac{7}{8}$ in.

OMIAH.

Whole length, canvas 93 × 57 in.

"Another (but a he) lion of the day, who was now sitting in Leicester Fields, was the Otaheitan Omiah, who in July last year had been brought from Whieta by Captain Furneaux in the ' Adventure,' the consort of Captain Cook's ship, the ' Resolution,' in Cook's second voyage. Omiah, on his arrival, was presented to the King, on which occasion, to the alarm of his tutors, he forgot all the fine speeches and *congrés* they had taught him, and could only blurt out a simple 'How do you do?' followed by a familiar shake of the hand, which the

King good-humouredly accepted. Lord Sandwich, the First Lord of the Admiralty, had taken up Omiah, who dined with him, and attended his levées and official dockyard visitations. The newspapers and magazines about this time are full of Omiah . . . he had to run the gauntlet of English fashionable and hygienic usages. . . . He played at chess and backgammon with Baretti and beat him, whereat the passionate Italian lost his temper, and everybody admired the savage's good breeding. The President, no doubt, met this South Sea lion, among other places, at the tables of his friends Banks and Solander, who had known Omiah in Otaheite during Cook's first voyage. . . . The President has represented the Otaheitan in a long white robe, with a turban, a costume as little like the graceful South Sea island robe or bark cloth as the English coat and knee-breeches, but which gave the painter the advantage of sweeping and graceful lines and set off Omiah's dark skin."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 104-6.

Sat in 1775. Exhibited in the Royal Academy, 1776, No. 236.

Morning Post, 1777: "The portrait of Omiah in the habit of his country is a strong likeness and finely painted."

Sold at Greenwood's, April 16, 1796, Lot 51, as Omai to Bryan for £105.

ENGRAVED.

J. Jacobé, 1777, $22\frac{1}{2} \times 15$ in.

S. W. Reynolds, 6×4 in.

The picture belongs to the Earl of Carlisle.

OMIAH.

Whole length, canvas 93 × 57 in.

A second picture belongs to the Earl of Camperdown at Weston House, Warwickshire.

OMIAH.

EXHIBITED.

British Institution, 1813, No. 136, by J. W. Steers.

Sold at Greenwood's, April 15, 1796, Lot 51, as First Head of Omai, for £7 7s., to Clarke; at Christie's, February 26, 1820, Lot 92, as Omai, painted with spirit and effect, for £2 2s., to Webster; June 3, 1826, Lot 45 (J. W. Steers, owner), as Head of Omai, original sketch, for £32 11s., to Reveley; June 23, 1873 (G. J. Reveley, owner), Head of Omai, to Cox, for £48 5s.

Other portraits were sold at Christie's. July 16, 1831, Lot 144, Omai, unfinished, with a copy of Coleman by Mr. Jackson (J. Jackson, R.A., owner), for £5 15s., to Pack; June 6, 1842, Lot 106 (Rev. — Sewell, owner), for £5 5s.; bought in, June 15, 1843, Lot 158 (same owner), to Farrer, for £1 19s.

ORCHARD, Mr., Senr.

See payment under the head of MRS. ORCHARD.

The picture belongs to Sir George Stucley, Bart., at Hartland Abbey.

ORCHARD, Colonel.

See payment under the head of MRS. ORCHARD.

The picture belongs to Sir George Stucley, Bart., at Hartland Abbey.

ORCHARD, Mrs.

Sat in April, 1772. Paid for March, 1789, Mr. Orchard, Mrs. Orchard, and a copy for Mr. Orchard of his father, £101 10s.

The picture belongs to Sir George Stucley, Bart., at Hartland Abbey.

ORFORD, George, 3rd Earl of.

Half length, canvas 30 × 25 in.

Son of Robert, 2nd Earl, and grandson of Sir Robert Walpole; born April 1, 1730; became Baron Walpole on the death of his grandfather, March 18, 1745; succeeded as 3rd Earl of Orford, April 1, 1751; Ranger of St. James's and Hyde Parks, 1763. Died, unmarried, December 5, 1791.

Three-quarter face, to the right; white coat and blue facings with gold; right hand in breast; lace cuffs and neckcloth; left arm hanging down.

The picture was the property of Frances, Countess of Waldegrave, and was bequeathed on the death of her husband, Lord Carlingford, to the Earl of Waldegrave, the present owner.

ORFORD, George, 3rd Earl of.

Half length, canvas 30 × 25 in.

In peer's robes; leaning on right arm held to his face; own hair; lace cravat; three-quarter face, looking to the right.

The picture belongs to the Earl of Waldegrave, it having come into his possession with the last picture.

V
ORKNEY, Mary, 2nd Countess of.

Half length, canvas 30 × 25 in.

Daughter of Ann, 1st Countess of Orkney; married, as his first wife, in 1753, her first cousin, Murrough O'Brien, who succeeded, July 18, 1777, as 5th Earl of Inchiquin; afterwards, December 29, 1800, created Marquess of Thomond. She died in 1790, leaving an only daughter, Mary, who succeeded as 3rd Countess of Orkney, and married, December 21, 1777, the Hon. Thomas Fitzmaurice, second son of John, Earl of Shelburne.

Profile, to the right; in a pink domino trimmed with white swans-down.

The picture belongs to Lord Leconfield, and is No. 166 in the Petworth catalogue.

ORLEANS, Duke of.

Whole length.

The famous Philippe Égalité; born 1747; father of Louis Philippe; voted for and was present at the execution of Louis XVI.; he met the same fate himself in 1793.

In hussar uniform; his left hand holding his busby; a black attendant holds his horse; to the right in the distance a castle.

Sat in 1785. Paid for, September 13, 1785, Duke de Charters, £262 1s. Exhibited in the Royal Academy, 1786, No. 85.

Morning Herald, 1786, No. 85: "Duc d'Orleans, a full length of the Gallic prince habited in a hussar uniform. The likeness is animated and full of character, and the attitude of the figure is bold. The landscape is expressive of a martial scene, and by the introduction of a black servant and military horse, the effect is heightened. In respect to a smoky sky tinted over with a variety of hues, we must observe that the artist has sacrificed nature to effect, as one has no evidence of such an expanse of element."

Public Advertiser, 1786: "Duke of Orleans strikes us as one of the greatest prodigies of perfection."

Walpole remarked: "Fine portrait, drapery much better painted than ordinary, except hands and horse's head."

EXHIBITED.

British Institution, 1813, No. 55, by the Prince Regent.

„ „ 1823, No. 17, by George IV.

ENGRAVED.

J. R. Smith, 1786, $24\frac{1}{4} \times 17\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{3}{8} \times 4\frac{3}{4}$ in.

The picture, which was presented to the Prince of Wales, was burnt at the fire at Carlton House.

Sold at Christie's, February 5, 1791, Lot 2, a small copy from the portrait of the Duke of Orleans, for £4 11s., to the Duke of Queensberry, and a copy by Briggs, R.A., of the Duke of Orleans, was disposed of in his sale, April 26, 1844, Lot 496, for £5, to Bell.

Tom Taylor quotes, vol. ii., p. 485: "There is a fine copy of it by Drummond at Petworth, and another by Briggs is in the collection of Jacob Bell. From these some notion may be formed of the richness of its effect.

"In 1786, at the Academy dinner, the Prince of Wales had on his right hand the Duke of Orleans; he sat under the fine whole-length portrait of His Royal Highness, painted by Sir Joshua Reynolds, and afforded the company present an opportunity to compare the admirable representation with the original. This ill-fated prince had much personal dignity; Sir Joshua, remarking how few persons appear with grace and ease when the arms are wholly unemployed, said he never saw any one stand in such a position so well as the Duke of Orleans."—BEECHEY, 1852, vol. i., p. 187.

"The Duke de Chartres, who this year (1785), at the age of thirty-eight, became Duc d'Orleans—the infamous Philippe Égalité of 1793—was in England on a fourth visit this summer, and sat to Sir Joshua. Walpole describes him as devoted to Newmarket and the bottle. 'When Lady Clermont (this was on the first visit in May, 1783) made a great dinner and a party for him, he came dirty, and in a frock coat with metal buttons enamelled in black with hounds and horses—a fashion I remember here about forty years ago.'"—TOM TAYLOR, vol. ii., p. 479.

ORME, Captain Robert.

Whole length, canvas 93 × 57½ in.

Was aide-de-camp to General Braddock, who in 1754 was appointed to the command of the forces in Virginia. In 1755 he led the expedition against Fort du Quesne, where his troops fell into an ambush, were routed, the general killed, and Captain Orme wounded. He returned to England in 1755. Some time after he eloped with Audrey, daughter of George, 1st Marquess of Townshend. She died at Hertford, February, 1781, leaving issue.

He died before 1791. The following is the record of his daughter's death:

"Jan. 1, 1791. At Hertford, Miss Audrey Orme, eldest daughter of the *late* Robert Orme, and sister of the Rev. Robert Orme, rector of All Saints in that town."—*Gentleman's Magazine*, 1791, p. 92.

Standing, leaning on his horse.

Paid for "Captain Orme, see Inchequin paid," and December, 1777, Earl of Inchequin, for Captain Orme, £105. Exhibited in the Society

of Artists, 1761, No. 84, as a whole length of Captain Orme with a horse.

"In addition, says Northcote, to his several bold, because early, advances to a judicious and original style in portrait painting, I may also record one which I have seen, a portrait painted at this time of a Captain Orme. This picture attracted much notice for its boldness and singularity. It is a full length, wherein a horse is represented at the side of the officer—an effort in composition new to his barren competitors in art as must have struck them with dismay; for they dared not venture on such perilous flights of invention. It must be observed that it is a sombre picture, yet it possesses great merit."—BEECHEY, 1852, vol. i., p. 124.

EXHIBITED.

British Institution, 1860, No. 119, by the Earl of Orkney.

The picture remained on Sir Joshua's hands until 1777, when it was purchased by the Earl of Inchiquin for one hundred guineas, and the transaction is recorded in his ledger. William, 4th Earl of Inchiquin, married, in 1720, Ann, Countess of Orkney in her own right, and Mary, her daughter (who died in 1790), married her cousin, Murrough O'Brien, 5th Earl, afterwards created Marquess of Thomond, the purchaser of the picture in question, and doubtless through this alliance it passed into the Orkney family. This picture must not be confused with the famous Lady Thomond collection, sold in 1821. These pictures were the property of Mary Palmer, niece of Sir Joshua, who married the 5th Earl of Inchiquin, July 21, 1792, as his second wife.

Sold at Christie's, May 10, 1862, Lot 62 (Lord Orkney, owner), as "Captain Orme in a landscape. This splendid work was painted for the Earl of Inchiquin in 1777," for £210, to Sir Charles Eastlake, for the National Gallery.

ENGRAVED.

R. B. Parkes, 1864, $7\frac{1}{2} \times 4\frac{1}{2}$ in.

The picture is in the National Gallery, No. 681.

ORMONDE, Anne, Countess of. See BUTLER, *ante*, page 138.

OSSORY, John, Earl of Upper. See UPPER OSSORY.

OSSORY, Anne, Countess of Upper. See GRAFTON, *ante*, pages 378 and 379, and UPPER OSSORY.



VI
OSSULSTON, Charles, Lord.

Half length, canvas 36 × 30 in.

Born November 15, 1743; was at Eton under Dr. Barnard; became 4th Earl of Tankerville on the death of his father, October 27, 1767; married, October 7, 1771, Emma, daughter of Sir James Colebrooke, Bart.; died December 10, 1822.

In blue Vandyke dress and white collar, slashed sleeves; right hand holding cloak; looking to the right.

Sat in March, 1761, and October, 1764. Paid for before 1762, Lord Ossulstone, £15 15s.; June 5, 1765, Lord Ossulstone, £15 15s.

The picture was presented to the Provost of Eton (Dr. Barnard) on his leaving the school. It was afterwards bequeathed to Eton College by Dr. Barnard, and now hangs in the Provost's Lodge, Eton College.

OTWAY, Captain.

Son of General Otway, Colonel of the 35th Regiment of Foot, who died, aged seventy-eight, August 6, 1764. He died October 19, 1764.

Sat in March, 1758. Paid for before 1762, Captain Otway, £15 15s.

OTWAY, Mrs., and Child.

Three-quarter length, canvas 57 × 44 in.

Sarah, wife of Francis Otway, and her eighth daughter, Jane, afterwards Mrs. McMurdo.

Mrs. Otway seated, in a white dress and spotted quilted cloak, holding her daughter's right hand, her left hand in her lap; her daughter standing on a sofa beside her; landscape background.

Entry in second ledger: "Mrs. Otway agreed for 135 guineas, or rather 70 and 35."

EXHIBITED.

British Institution, 1841, No. 104, as Mrs. Otway and Child,	} by C. Sackville Bale.
British Institution, 1857, No. 111, as family portrait,	

Sold at Greenwood's, April 16, 1796, Lot 27, for £31 10s., to Tomkins; at Christie's, May 14, 1881, Lot 262, C. Sackville Bale, owner, for £1260, to Agnew.

ENGRAVED.

James Scott, 1864, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

Charles Sackville Bale was Mrs. Otway's grandson.

The picture belonged to C. Sackville Bale, and was purchased at his sale by T. Agnew and Sons, who have since sold it.

OURRY, Captain Paul Henry, R.N.

Three-quarter length, canvas 50 × 40 in.

Commissioner of Plymouth Dockyard and M.P. for Plympton in 1780. Captain Ourry intermarried into the Treby family.

Full face, looking to the left; in naval uniform with white waistcoat, with a laced cocked hat under his arm; left hand in trousers pocket; a black boy bringing him his sword.

"The first-mentioned picture represents the gallant Captain (who was an intimate friend of Reynolds). . . . It was painted by Sir Joshua for the corporation of Plympton, probably one of his earliest pictures, and I am informed by Mr. H. H. Treby that the price paid for it was only four guineas—including the frame—an extraordinary small sum; but my informant, being a member of the corporation, is no doubt correct as to the fact. The portrait of Jersey, the black boy, was thought to be extremely well painted, and Wilkie, who visited Plympton in 1809, says that this picture and that of Captain Edgcombe, both in the mayoralty room adjoining the Guildhall, were for composition as fine as anything Sir Joshua ever did afterwards."—COTTON, 1856, p. 125.

ENGRAVED.

S. W. Reynolds, 1834, $5\frac{1}{8} \times 4$ in., but originally erroneously inscribed Richard, Lord Edgcombe; since altered to the proper name.

The picture was, in 1856, in the possession of Edmund Montagu Parker, of Whiteway, and was sold privately about 1841 to the Earl of Morley.

The picture belongs to the Earl of Morley.

OWEN, Miss Margaret.

Half length, canvas 30 × 25 in.

Margaret, only daughter and heiress of Hugh Owen, of Penrhos, Anglesea; born 1742; married, April 20, 1763, Sir John Thomas Stanley, Bart., one of the gentlemen of His Majesty's privy chamber. She was the mother of Lord Stanley of Alderley, and of Edward Stanley, Bishop of Norwich. She died February 1, 1816.

Full face ; leaning on a cushion, her arms crossed in front ; open dress with wide white sleeves ; a row of pearls hangs from her right shoulder over her neck ; pearls in hair ; on the picture is a lozenge-shaped coat-of-arms with three lions.

Sat in October, 1758, and May, 1760. Paid for before 1762, Miss Owen, £15 15s.

ENGRAVED.

G. H. Every, 1865, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

A copy of this portrait was made by Gainsborough for the Countess of Errol, which is now at Slain's Castle, Aberdeen.

The picture belonged in 1865 to her grandson, the Hon. William Owen Stanley, M.P. for Penrhos, Anglesea, and now belongs to Lord Stanley of Alderley.

OWEN, Miss Margaret.

Margaret, only daughter of the Rev. Lewis Owen, Rector of Barking and Wexham, and sister of John Owen of Penrhos, Montgomeryshire ; born November, 1743 ; died unmarried, October 25, 1816.

Sold by Squibb at Streatham, May, 1816, Lot 64, Mrs. Piozzi's sale, for £31 10s., to Mr. Stuart.

The following is from the *Gentleman's Magazine*, 1833, p. 417: "In the new publication called 'Piozziana, or Recollections of the late Mrs. Piozzi,' is given a list of the portraits by Sir Joshua Reynolds in the Streatham collection, sold in May, 1816, and the names of the purchasers. It says that in Mrs. Piozzi's account of the purchasers it is noted a Mr. Stuart, 'I know not who,' purchased the portrait of Mrs. Baretti. The fact is that Mr. Stuart did not purchase that portrait, but the portrait of Miss Owen of Penrhos in Wales ; and if Mrs. Piozzi had been very particular in her list, she must have known this, as Mr. Stuart was well known to Mr. Squibb, the auctioneer who sold the collection. Mr. Stuart offered highly for several of the portraits of the great literary characters. He was the last bidder, except the purchaser, for that of Burke at about £250. In the midst of these high prices, far exceeding expectation, the portrait of Miss Owen was put up. It was a fine painting by Sir Joshua, of the same size and in the same sort of frame as the others, and one of the series ; but no one knowing or caring about Miss Owen, who came after £200 for Garrick, amidst a buzz of surprise at the high price, she was going for a trifle, and there being little competition, Mr. Stuart became the purchaser. About a year afterwards, Mr. Stuart wrote to Mrs. Piozzi to know who Miss Owen was, and the following is a copy of her answer :

"Blake's Hotel,

"Wednesday, August 27th, 1817.

"Mrs. Piozzi presents her compliments to Mr. Stuart. Dear Miss Owen was an old friend and very distant relation, and probably her portrait was drawn for Mr. and Mrs. Thrale before any of the others ; indeed before the library at Streatham Park was built. She was the sister to John Owen, of Penrhos in Montgomeryshire, and first cousin to Mrs. Ormsby, mother of the great Shropshire heiress, who gave her hand in marriage, with £18,000 a year, not very long ago, to a Mr. Gore, now Ormsby Gore. This lady's near

kinsman, Mr. Lyster of Rowton, M.P., wrote to Sir John Salusbury, Mrs. Piozzi's nephew, the other day to ask him who had Miss Owen's portrait, for that her brother was wishing to see and possess it now; although too ill and infirm *then* to think, perhaps *hear* of the sale, Miss Owen had been very pretty and was extremely amiable and clever."

Miss Mary Jane Ormsby, the daughter of Mrs. Owen Ormsby, married, January 11, 1815, William Gore, and was the mother of John Ralph Ormsby Gore, 1st Lord Harlech. Her third son was Owen Gore.

OXENDEN, Mr.

Probably Henry, eldest son of Sir George Oxenden, Bart., who succeeded, February 20, 1775; died June 15, 1803.

Sat in April, 1764.

OXENDEN, Mrs.

Probably Margaret, daughter and co-heiress of Sir George Chudleigh, Bart., of Halden, co. Devon; married, 1755, Henry Oxenden; she became Lady Oxenden, February 20, 1775.

Sat in February, 1762

PAGE, Sir Thomas Hyde, Knt.

Of the Royal Engineers ; born 1746 ; married, as his second wife, Mary Albinia, daughter of John Woodward, of the Island of Granada.

Seated, with a view of Languard Fort in the distance.

The picture belongs to Sir Thomas Crawley-Boevey, Bart., of Flaxley Abbey, co. Gloucester.

Mary Albinia, daughter of Sir Thomas Hyde Page, married, October 28, 1807, Sir Thomas Crawley-Boevey, Bart., ancestor of the present owner.

PAGET, Lady Florence.

Of the Anglesey family (from sale catalogue).

Sold at Christie's, June 29, 1878, No. 58 (Sheraton, owner), for £27 6s., to Wigzell.

PAICE, Mr.

Sat in July, 1761. Paid for after 1761, Mr. Paice, £10 10s.; 1762, Mr. Paice, £10 10s.

"Died, January, 1768, Nathaniel Paice, member of Parliament."—*Gentleman's Magazine*, 1768, p. 94.

PAINE, James, and Son.

Three-quarter length, canvas 50 × 40 in.

Architect ; born 1717 ; was extensively employed, and rebuilt Salisbury Street, Strand ; was engaged upon Worksop Manor, Wardour Castle, etc., etc. Died in France, 1789.

James Paine, the son, was a member of the St. Martin's Lane Academy.

The father, in a dark riding coat, is seated at a table, giving directions about an architectural design ; while his son, in light satin dress, leans over his father's shoulder, with an attentive eye fixed on the plan.

Sat in January, 1764, as Mr. Payne ; the son, in January, 1760, as Master Payne. Exhibited at the Society of Artists, 1766, No. 139.

It was also exhibited at the special exhibition of the Society of Artists in honour of the King of Denmark in 1768, No. 96, as "an artist and his son, half length."

EXHIBITED.

National Portrait Exhibition, 1867, No. 545, by the Bodleian Library Oxford.

ENGRAVED.

James Watson, $16\frac{1}{4} \times 13$ in.

F. Bromley, 1861, $6\frac{1}{2} \times 5\frac{1}{8}$ in.

The picture was bequeathed to the Bodleian Picture Gallery by James Paine, junior, and now hangs in the University Galleries, Oxford, No. 96 in the catalogue.

A replica of the Bodleian picture sold at Christie's, June 13, 1895, Lot 111 (no owner's name), for £52 10s., to Keep.

PAINE, Mrs., MISS PAINE, and MISS POLLY PAINE.

Three-quarter length, canvas 50 × 40 in.

Wife and daughters of James Paine, the architect.

The elder girl is seated at a harpsichord, playing; in profile, looking to the right; her sister sits by her side, with her left arm round her neck, and with the right turning over the music; the mother sits behind the instrument with her right hand up to her face; a spaniel lies asleep on a stool in the right foreground; the two girls are dressed in quilted dresses, with large lace sleeves, and ribbons in their hair; the mother has on a lace fichu, and a large white cap; a satin cloak trimmed with dark fur is thrown over the chair to the left, and above that is a large curtain.

Sat in July, 1765, as Mrs. Paine, Miss Paine, and Miss Polly Paine. Exhibited at the Extraordinary Exhibition at the Society of Artists in September, 1767.

EXHIBITED.

Leeds, 1868, No. 1057, as "a family group, Lady playing spinnet," by H. B. Beaumont.

ENGRAVED.

R. Josey, 1878, $5\frac{3}{8} \times 4\frac{1}{4}$ in.

The picture, which was evidently painted as a companion to the last, belonged in 1878 to H. F. Beaumont.

PAINE, The Misses.

Whole length, canvas.

Miss Paine and Miss Polly Paine, daughters of James Paine, the architect, who resided near Chertsey,

Walking in front of a large stone pedestal, on which is a vase ; to the right the elder girl, dressed in white, with a large sash round the waist, and an ermine-trimmed cloak, supported by left hand ; right hand pointing ; the younger girl walks by her side ; in front of them is a pet squirrel eating a nut ; landscape to the right.

The picture was bought by John Craven in Yorkshire about 1836, and was valued among others bought at the same time at 400 guineas. Called in old catalogues Ladies De Grey and Grantham. Sold at Foster's, July 5, 1865 (John Craven, owner), for 93 guineas, to Mrs. Nosedá, and by her disposed of on April 30, 1866, to Henry Graves and Co., from whom it passed to Colonel Corbett. March 2, 1872, Lot 71, sold at Christie's (Corbett, owner), for £120 15s., to Graves. March 1, 1873, Lot 79, same picture (Graves, owner), for £220 10s., to Agnew.

ENGRAVED.

R. B. Parkes, 1866, $6 \times 5\frac{3}{8}$ in.

PAINE, The Misses.

A different picture.

Sat in March, 1758, as Miss Payne.

Sold by Henry Graves and Co. in 1868 to S. H. de Zoete, from whom they repurchased it, and again in 1872 to the Rev. John Graves.

PAINE, Miss.

Whole length, canvas $45\frac{1}{4} \times 34$ in.

The elder girl alone, with a squirrel in her arms.

Sat in December, 1757, as Miss Pains.

Sold by Martin H. Colnaghi in 1896 to Charles Sedelmeyer, of Paris, and by him to F. B. Greene, of Boston, the present owner.

PALK, Robert, afterwards Sir Robert.

Governor of Madras, 1763 ; created a baronet, June 19, 1772 ; married, February 11, 1761, Anne, daughter of Arthur Vansittart. He died 1791.

Sat in December, 1760. Paid for, January 26, 1761, Mr. Palk, £10 10s. ; before 1762, Mr Palk, £10 10s.

Note to the sitting : "Appointed Governor of Madras in 1763."

The picture belongs to the Hon. Edward Arthur Palk, at Little Testwood, Totton, Hants.

✓ PALK, Mrs., afterwards Lady Palk.

Anne, daughter of Arthur Vansittart, of Shottesbrook; born 1733; married, February 11, 1761, Robert Palk, created a baronet, June 19, 1772.

Sat in January, 1761, as Miss Vansittart, and in March, 1761, as Mrs. Palk. Paid for, after January 26, 1761, Mrs. Palk, £10 10s.; February, 1763, Mrs. Palk, £10 10s. Frame. See VANSITTART, page 1002.

The picture belongs to the Hon. Edward Arthur Palk, of Little Testwood, Totton, Hants.

✓ PALK, Mr.

Either a second portrait of Robert, afterwards baronet, 1772, or his son, Lawrence Palk, who succeeded in 1791.

Sat in January, 1768.

PALMER, Sir John, Bart.

5th Baronet, of Carlton, co. Northampton; M.P. for co. Leicester; married, June 25, 1768, Charlotte, daughter of Sir Henry Gough, Bart., of Edgbaston; died 1817.

Sat in April, 1766. Paid for, May 21, 1765, Sir John Palmer, £36 15s.

The picture probably belongs to the Rev. Sir Lewis Palmer, Bart., of Carlton Park, Rockingham, Northamptonshire.

PALMER, John.

Half length, canvas 30 × 24 in.

Eldest son of Joseph Palmer, of South Molton, and Elizabeth Gayer; born 1708; married, July 18, 1740, Mary Reynolds. In 1750 he built himself a comfortable residence (known as Palmer House) in the Jacobean style at Torrington, where he lived all his life. He died in 1779. He was the father of Sir Joshua's favourite nieces, Mary and Theophila.

Three-quarter face, looking to the right; full wig; white satin vest; and body in profile.

The picture belongs to R. G. Gwatkin at the Manor House, Potterne, Devizes.

PALMER, Mrs. John.

Half length, canvas 30 × 24 in.

Mary Reynolds, sister of Sir Joshua Reynolds; born 1715; married, July 18, 1740, John Palmer; authoress of the admirable "Devonshire Courtship," written in the vernacular, published in 1837, 1839, and 1872; died 1787. Mrs. John Palmer had issue:

The Very Rev. Joseph Palmer, born 1749, died May 2, 1829.

The Rev. Canon John Palmer, born 1752, died February 17, 1827.

Mary, Marchioness of Thomond, born 1750, died December 7, 1820.

Theophila Palmer (Mrs. Gwatkin), born May 15, 1757, died July 4, 1848.

Elizabeth Palmer (Mrs. Salkeld), born 1759, died 1784.

Full face; lock of hair hanging over right shoulder; white satin bodice, lapel lined with blue silk; blue silk shawl over left shoulder and behind right arm; earrings.

The picture belongs to R. G. Gwatkin at the Manor House, Potterne, Devizes.

PALMER, Mrs. John.

Half length, canvas 30 × 24 in.

Full face; in black dress, with white front and white cap; right arm gloved, resting on table; red background.

Painted about 1780.

The picture was bequeathed to her son, the Very Rev. Joseph Palmer, Dean of Cashel, and by him to his son, Colonel Palmer, and left by him to his nephew, George Stawell, of Torrington, the present owner.

PALMER, Mrs. John. *See* MISS LONG, *ante*, page 591.

PALMER, Mrs. Joseph.

Elizabeth Cadwallader Edwards, daughter of Colonel Edwards, of Wexford; married the Very Rev. Joseph Palmer, Dean of Cashel, nephew of Sir Joshua; was the model of "Prudence" in the New College window.

PALMER, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond.

Half length, canvas.

Eldest daughter of John Palmer, of Torrington; niece of Sir Joshua; born 1750; married, in 1792, as his second wife, Murrough O'Brien, Earl of Inchiquin, created Marquess of Thomond in 1800; died, December 7, 1820, at Taplow Court.

In a turban ; full face ; two rows of pearls round her neck.

ENGRAVED.

William Doughty, 1779, $13\frac{1}{8} \times 11$ in.

S. W. Reynolds, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

A First State of the Doughty plate was sold at Christie's in 1887 for £34 13s.

Sir Thomas Lawrence painted a somewhat similar picture of her in 1794, one of his finest portraits, exhibited at the Royal Academy in 1795.

PALMER, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond.

Half length, canvas 30 × 25 in.

Full face ; large flat-brimmed black muslin hat, with four white ostrich feathers ; black dress, with white fichu ; red background.

Exhibited at the Royal Academy, 1785, No. 397.

Morning Chronicle, 1785 : "Sir Joshua's own niece, Miss Palmer, is one of his best pieces this year."

Morning Herald, 1785 : "No. 397. Portrait of a lady, Miss Palmer, the niece of Sir Joshua. This portrait is extremely fine ; the light breaks through the gauze hat with great effect, and the pencilling of the whole is well in tune and finished."

ENGRAVED.

J. Collyer, 1785 (oval), $3\frac{7}{8} \times 3$ in.

This picture was painted by Sir Joshua for himself, and passed at his death to Mary Palmer. On her death, in 1820, it passed to her brother, John Palmer, of Torrington, who always kept it hung in his library, and used to say of it, that it was the only good picture of his sister Mary. It now belongs to his grandson, Sir Robert Edgcumbe, at Sandye Place, Sandy.

PALMER, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond.

Half length, canvas 30 × 25 in.

Similar to the last.

EXHIBITED.

Leeds, 1868, No. 1029, by J. R. Gwatkin.

Grosvenor, 1884, No. 177, by Mrs. Gwatkin.

ENGRAVED.

Richard Josey, 1875, $4\frac{1}{4} \times 3\frac{1}{2}$ in.

The picture belongs to R. G. Gwatkin, of the Manor House, Potterne, Devizes.

PALMER, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond.

Half length, canvas 30½ × 25 in.

In a white dress, flecked with gold, and a blue scarf; the head is in profile, and the hair unpowdered; the right hand is hanging from the side of a table.

The picture belongs to Lord Wimborne, and is No. 159 in the Canford catalogue.

A picture of Miss Mary Palmer was bought in at Christie's, April 21, 1860, Lot 67 (Ripp, owner), as the Marchioness of Thomond, in a black satin dress, for £58 16s.; and sold, May 22, 1886, Lot 96, as Miss Mary Palmer (29½ × 24½ in.) (S. Addington, owner), for £68 5s., to Filpot.

PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

Half length, canvas 30 × 25 in.

Offie Palmer, second daughter of John Palmer, of Torrington; born 1756; married, 1783, Robert Lovell Gwatkin; died 1848.

Walking in a landscape; without a hat, but with a large muff; white dress, trimmed with gold; gold band in hair.

Painted probably in 1767, when Miss Palmer was eleven years of age.

"It is gratifying to know that Offy's happiness was as great as her uncle and warmest friends could wish. She lived to be ninety and to see her children's children, and, affectionate to the last, vividly remembered her happy girlhood under her uncle's roof and the brilliant society that found a centre there. Sir Joshua's bequest to Mrs. Gwatkin was £10,000 in the three per cents."—TOM TAYLOR, vol. ii., p. 636.

EXHIBITED.

British Institution, 1823, No. 27, as a	} by the Marquess of Lansdowne.
Girl with a muff,	
British Institution, 1833, No. 3, as a	
Girl with a muff,	

Royal Academy, 1896, No. 23, by the Earl of Rosebery.

Sir Joshua's mother and grandmother were both called Theophila. The family jingle on the name was:

"When I take tea, I think of "The";
When I take coffee, I think of "Offy";
So whether I'm drinking my tea or my coffee,
I always am thinking of thee, my Theoffy."

Sold at Christie's, May 18, 1821, Lot 68 (Thomond Collection), as a Portrait of a young Girl with a scarlet muff, a rich landscape background, to the Marquess of Lansdowne, for £267 15s.

ENGRAVED.

J. R. Smith, 1777 (oval), $8\frac{3}{4} \times 7\frac{7}{8}$ in., with no name.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in., as Miss Theophila Palmer.

The picture was sold by the Marquess of Lansdowne to Messrs. T. Agnew and Sons, and from them passed into the possession of the Earl of Rosebery, the present owner.

PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

Half length, canvas 29 x 25 in.

At the age of sixteen. Reading "Clarissa Harlowe;" hence the picture is known as "Clarissa."

Sitting in a large armchair, with elbow on the arm; hand to forehead; right hand holds the book; hair combed to a knot at the top of her head, with a bow; face in profile.

Exhibited at the Royal Academy in 1771, No. 158, as a Girl reading.

Walpole marked: "Charming."

"Miss Palmer was twelve years old when this portrait was taken, and seeing it described in the catalogue as a *girl* reading, she observed, 'I think they might have said, a young lady reading.'—COTTON, 1856, p. 115.

"Theophila sat for a great many of his fancy subjects, more particularly for those in which girlish archness is the dominant expression."—TOM TAYLOR, vol. i., p. 369, note.

EXHIBITED.

Royal Academy, 1872, No. 60, as Theophila Palmer reading Clarissa, by J. Heugh.

ENGRAVED.

G. Scorodoumow, 1775 (oval), 12×10 in.

S. W. Reynolds, 1834, 5×4 in., as Reflections on "Clarissa Harlowe."

The picture belonged to John Gwatkin. Sold at Christie's, as a girl reading Clarissa, June 3, 1871, Lot 60 (Palmer, owner), for £787 10s., to Agnew. It afterwards passed into the possession of John Heugh, who sold it shortly after 1872.

PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

Head size, canvas 19 x 15 in.

With a veil.

EXHIBITED.

British Institution, 1867, No. 206, by John Lucas.

Royal Academy, 1875, No. 65, as "Study of a female head," by Exors. of John Lucas.

The picture belonged to Dr. Penrose, and was presented by him to John Lucas, the eminent portrait painter.

Sold at Christie's, June 14, 1875, Lot 81, as Theophila Palmer, with a veil (John Lucas, owner), for £262 10s., to Palmer.

ENGRAVED.

S. W. Reynolds, 1821, $3\frac{1}{2} \times 2\frac{3}{4}$ in., published at first anonymously, since as Miss Theophila Palmer.

P. J. Rajon, 1875 (etching), $7\frac{1}{2} \times 5\frac{5}{8}$ in., as Theophila Palmer.

The picture was sold by Laurie and Co. to James Ross, the present owner.

PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

Half length, canvas 29 × 24 in.

Seated, face turned to the right; blue dress; black mantilla; gloved hand.

EXHIBITED.

Grosvenor, 1884, No. 17, by G. W. Currie.

Described in the catalogue as painted in 1784.

PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

Half length, canvas 30 × 25 in.

With large glove in left hand; leaning on a pedestal.

"'Sono stabilito, etc.' His vehicle was oil or balsam capaiva; his colours were only black, ultramarine, and white; so that he finished his picture entirely in black and white, all but glazing. No red or yellow till the last, which was used in glazing, and that was mixed with Venice turp. and wax as a varnish. Take off that, and his pictures return to black and white. Excellent."—B. R. HAYDON on Beechey's note, vol. iii., p. 339.

EXHIBITED.

National Portrait Exhibition, 1867, No. 563, by J. R. Gwatkin.

Grosvenor, 1884, No. 84, by Mrs. Gwatkin.

Guildhall, 1899, No. 172, by R. G. Gwatkin.

ENGRAVED.

J. R. Smith, 1777, $13\frac{3}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, 4×3 in.

A First State of the Smith plate sold at Christie's in 1887, Buccleuch Collection, for £30 9s.

This picture no longer exists. It was repainted after her marriage, and the altered picture belongs to R. G. Gwatkin, the Manor House, Potterne, Devizes. See GWATKIN, *ante*, p. 407.

Sir Joshua in a letter to Miss Palmer, dated August 12, 1777, writes :

"I was never a great friend to the efficacy of precept, nor a great professor of love or affection, and therefore I never told you how much I loved you for fear you would grow saucy upon it. I have got a ring and a bracelet of my own picture, don't tell your sister that I have given you the choice. My compliments to all the family, and I remain, Dear Offie, your affectionate uncle,

"J. REYNOLDS."

A Miss Palmer was bought in at Christie's, May 18, 1833, Lot 21 (Marshall, owner), for £6, and bought in May 18, 1850, Lot 31 (Frederick Ricketts, owner), as Miss Palmer, from Thomond collection, for £30 9s., and sold, November 28, 1879, Lot 112 (Warner, owner), for £33 12s., to Eyre. A copy by Patterson was sold at Christie's, January 29, 1842, Lot 103, as Mrs. Gwatkin, copied under Sir Joshua's directions, to Sherrard, for £5 5s.

Messrs. Henry Graves and Co. sold a portrait of Theophila Palmer in 1885 to Martin H. Colnaghi.

PALMER, Miss Theophila.

Supposed to have been painted as "Comedy" in "Garrick between Tragedy and Comedy. See MRS. GWATKIN, *ante*, page 351.

PANTON, Thomas.

Sat in May, 1757, and March, 1762.

Note to 1757 sitting: "The father and mother of the Duchess of Ancaster. Walpole calls Panton a 'horse jockey.' He was a gentleman, but a notorious turfite, and keeper of the King's running horses at Newmarket, a post of £500 a year, under the Master of the Horse."—TOM TAYLOR, vol. i., p. 156, note.

PANTON, Mrs. Thomas.

Mother of Mary, Duchess of Ancaster, died 1778. See ANCASTER, *ante*, pp. 18-20.

Sat in May, 1757.

"1778. The lady of Tho. Panton, and mother to the Duchess of Ancaster."—*Gentleman's Magazine*, 1778, p. 391.

PARKER, John, M.P., afterwards Lord Boringdon.

Whole length, small size, canvas 36 × 27 in.

Son of John Parker, of Boringdon, Devon, who died April 18, 1768; was born in 1734; created Baron Boringdon, May 18, 1784; early friend of

Sir Joshua ; married, December, 1763, first, Frances, daughter of Josiah Hort, Archbishop of Tuam, who died in 1764 ; secondly, in 1769, Theresa, daughter of Thomas, Lord Grantham ; died April 27, 1788.

In sporting dress ; turned to the right ; leaning against a gate with gun in left hand ; own hair ; right hand in trousers' pocket ; left leg crossed over right ; extensive landscape background.

Sat in 1765, 1766, 1767, and 1769.

EXHIBITED.

British Institution, 1813, No. 57 (third catalogue), as Mr. Parker, afterwards Lord Boringdon, by Lord Boringdon.

National Portrait Exhibition, 1867, No. 620,
Royal Academy, 1876, No. 251, } by the Earl of Morley.
Grosvenor, 1884, No. 16,

ENGRAVED.

S. W. Reynolds, 1823, $6 \times 4\frac{3}{8}$ in.

Angelica Kauffman painted a portrait of Sir Joshua for Mr. Parker.

The picture belongs to the Earl of Morley at Saltram.

PARKER, John, M.P., afterwards Lord Boringdon.

Whole length, canvas $33\frac{1}{2} \times 22\frac{1}{2}$ in.

A sketch.

In a light blue coat ; leaning on a gate ; white waistcoat ; left leg crossed over the right ; gun in left hand ; yellow breeches, with dark yellow gaiters ; landscape background.

Sold at Christie's, April 14, 1864, Lot 31, as Lord Boringdon, with a gun, whole length (Bishop of Ely, owner), for £4 14s. 6d., to FitzGerald.

This picture was afterwards bought by Philip, Earl of Arran, and now belongs to the Earl of Arran, at 16, Hertford Street.

PARKER, John, M.P., afterwards Lord Boringdon.

Half length, canvas.

In the dress of the Woburn Hunt.

Paid for, March 1, 1763, Mr. Parker, £10 10s. Exchange of a picture due and a frame to General Guise, £3 3s. 1767, Mr. Parker, no price.

The picture belongs to the Earl of Morley at Saltram.

PARKER, Hon. Mrs. Theresa.

Whole length, canvas 92 x 56 in.

Theresa, daughter of Thomas, 1st Lord Grantham; married, as his second wife, May 18, 1769, John Parker, M.P. for co. Devon, who was created Baron Boringdon of Boringdon, co. Devon, May 18, 1784; she died December 21, 1775, aged thirty-two, at the birth of her daughter.

"A few days after her daughter's birth she received a stroke of the palsy, of which she appeared to be recovering, but receiving a second stroke and soon after that a third, it put an end to the life of one of the most valuable of women. . . . 'Her person was eminently beautiful, but the expression of her countenance was far above all beauty that proceeds from regularity of features only. The gentleness and benevolence of her disposition were so naturally impressed on every look and motion, that without any affected or assumed courtesy, she was sure to make everyone her friend that had ever spoken to her or even seen her, etc., etc.'"—COLLINS'S *Peerage*, 1812, vol. viii., p. 31.

"Of this beautiful and accomplished woman Sir Joshua painted two exquisite pictures in her lifetime, and at her death contributed not a less admirable portrait from his pen. 'Her amiable disposition, her softness and gentleness of manners, endeared her to everyone that had the happiness of knowing her; her whole pleasure and ambition were centred in a consciousness of properly discharging all the duties of a wife, a mother, and a sister; and she neither sought for nor expected fame out of her own house. As she made no ostentation of her virtue, she excited no envy; but if there had existed so depraved a being as to wish to wound so fair a character, the most artful malignity must have searched in vain for a weak part. Her virtues were uniform, quiet, and habitual; they were not occasionally put on, she wore them continually; they seemed to grow to her, and be a part of herself, and it seemed to be impossible for her to lay them aside or be other than what she was.

"In so exalted a character it is scarce worth mentioning her skill and exact judgment in the polite arts; she seemed to possess, by a kind of intuition, that propriety of taste and right thinking which others but imperfectly acquire by long labour and application.'"—TOM TAYLOR, vol. ii., pp. 144, 145.

"It is related on the authority of Sir Joshua's sister Elizabeth, that as pencils and paper could not be afforded to the young artists (Sir Joshua and the elder sisters), they were allowed to draw on the whitewashed walls of a long passage with burnt sticks, and it is added that Sir Joshua's productions were the least promising of the set, and he was nicknamed *the clown*. Mrs. Parker, of the family of which the Earl of Morley is now the head, gave these children the first pencil they ever possessed. This lady was on intimate terms with the mother of Sir Joshua, who little thought how amply her son was destined to repay the gift to the family by his splendid whole length of Mrs. Parker's successor at Saltram."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 8, 9.

Standing; face in profile; her right arm resting on a pedestal, on which is a vase; her left hand across her right forearm; in a woody landscape.

Sat in April, 1770, and February, 1772, as Mrs. Parker. The first page of letter P in the second ledger is torn out. It was sent to B. R. Haydon.

"In November, 1844, Mrs. Gwatkin sent me up a leaf from Sir Joshua's book as a document to refute Sir Martin Shee's assertion that no such book existed, and on the leaf was this very part."—B. R. HAYDON, vol. iii., p. 341.

This page would have contained the payment for this picture.



Exhibited at the Royal Academy in 1773, No. 234.

The following extract is from a letter from the Hon. Mrs. Parker to her brother, Lord Grantham, dated October 20, 1772 :

“ My picture is not actually at Saltram. Sir Joshua is very lazy. When it comes I will endeavour by some means or other to give you a little notion of it. Mr. Parker says I am drawn feeling my pulse ; it may not be the less like for that, as I am apt to do so.”

The following extract is from a letter from the Hon. Anne Robinson to her brother, Lord Grantham, and proves that Walpole was wrong in ascribing No. 234 in the Royal Academy of 1773 to the Duchess of Buccleuch, and this is confirmed by no child being mentioned in the catalogue :

“ The Exhibition is open, and amongst Sir Joshua’s performances is Mrs. Parker’s picture. Some people do not like it at all ; others say it is a very fine picture, but not like. I have not seen it this year, but I thought it extremely like last summer.”

EXHIBITED.

British Institution, 1813, No. 20 (third catalogue), as Lady Boringdon, by Lord Boringdon.

Grosvenor, 1884, No. 138, by the Earl of Morley.

ENGRAVED.

Thomas Watson, 1773, $22\frac{5}{8} \times 15$ in.

S. W. Reynolds, $6\frac{1}{2} \times 4$ in.

A First State by Watson sold at Christie’s in the Buccleuch Collection in 1887 for £42.

The picture belongs to the Earl of Morley at Saltram.

PARKER, Hon. Mrs., and her Son.

Three-quarter length, canvas $47 \times 39\frac{1}{2}$ in.

The son was John, born May 3, 1772.

Seated ; face turned to the left ; right arm resting on the arm of a chair ; hand raised to the face ; white dress ; white kerchief bordered with blue ribbon ; her son, also in white, stands beside her.

Sat in April, 1773, as Mrs. Parker, and May, 1773, as Master Parker. The diary for 1775 is missing. Paid for, June, 1783, second payment, Mrs. Parker and Master, £52 10s.

EXHIBITED.

Royal Academy, 1878, No. 79, }
Grosvenor, 1884, No. 163, } by the Earl of Morley.

This picture was painted at the same time as the full length, and the boy was added afterwards. The following letter is from the Hon. Anne Robinson, Mrs. Parker's sister, to her brother, Lord Grantham, dated June 23, 1772 :

"We dined last Friday at Sir Joshua's. Theresa's picture is very like her. I mean the full length, for I do not think the other is much so ; it looks melancholy and sick."

The following extracts are from letters from the Hon. Mrs. Parker to her brother, Lord Grantham :

March 5, 1773. "I have some thoughts (that is) Mr. Parker talks of having the little boy put into the half length at Sir Joshua's, which remains just as you [? he] left it, only in bright yellow, which he is very fond of at present, but I do not approve of."

May 5, 1775. "I carried my little boy yesterday to Sir Joshua Reynolds. You remember the picture he began of me three or four years ago, which like all others that he does not think worthy of a place in the Exhibition, lay by and stood no chance of being finished. About two years ago I wished to have the child added to the picture, and he accordingly was carried there, but made such faces it was impossible to do anything. However, this year he has consented to put him in, and though he sat but an hour you would be astonished to see how strong a likeness it is ; he has caught the character of the child so exactly that I am quite delighted with it, and indeed it is impossible to say how much he excels in that point, particularly with respect to children. The Duke of Marlborough's two, Lord Ossory's little girl, a boy of Mrs. Crew's, and one or two more are beyond description. He has begun a picture of Lady Charles Spencer in a riding habit, with a horse, that promises well, and suits her. He has got a charming house on Richmond Hill, where I suppose Nanny told you we dined last Sunday, and returned in such a storm."

ENGRAVED.

S. W. Reynolds, 1824, $5\frac{1}{4} \times 4\frac{3}{8}$ in., as Lady Boringdon and son.

R. B. Parkes, 1877, $17\frac{3}{8} \times 14\frac{1}{2}$ in., as Hon. Mrs. Parker and son.

The picture belongs to the Earl of Morley at Saltram.

PARKER, Hon. John, afterwards Lord Boringdon and 1st Earl of Morley, and his Sister.

Whole length, canvas 56 x 44 in.

Eldest son of John, 1st Lord Boringdon ; born May 3, 1772 ; succeeded April 27, 1788 ; created Earl of Morley, November 29, 1815 ; married, first, June 20, 1804, Augusta, second daughter of John, Earl of Westmorland, which marriage was dissolved by Act of Parliament, February 14, 1809, and secondly, August 22, 1809, Frances, daughter of Thomas Talbot ; died March 14, 1840.

His sister, the Hon. Theresa Parker, born September 22, 1775 ; married,

April 17, 1798, the Hon. George Villiers, son of the 1st Earl of Clarendon ; died in 1856.

As children seated in a landscape ; the boy with his arms round his sister's waist.

The following extract is from a letter from the Hon. Anne Robinson to Lord Grantham, dated March 26, 1779 :

"The little children have been to sit to-day to Sir Joshua for the first time since their colds ; not because they were bad, but because they had not recovered their good looks. It will not be finished for some time, but will be a very fine picture, and very like. I cannot well describe the composition of it, but they are very near kissing—an attitude they are very often in."

Sat in February, 1779, as Master and Miss Parker. Paid for, 1778, Mr. Parker's two children (part payment), £40. July, 1779, Mr. Parker for his two children, £210. The first entry is copied from Tom Taylor, vol. ii, p. 229. The page must have been missing in 1859, as Cotton does not give the entry. Taylor may have found it in some other book.

EXHIBITED.

British Institution, 1813, No. 45 (fourth catalogue), by Lord Boringdon.	
National Portrait Exhibition, 1867, No. 787,	} by the Earl of Morley.
Royal Academy, 1876, No. 24,	
Grosvenor, 1884, No. 145,	

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1834, $6\frac{1}{2} \times 5\frac{1}{8}$ in.

Lord Boringdon and his sister, $8 \times 6\frac{1}{2}$ in., was sold at Christie's, May 6, 1876, Lot 87 (Ellis, owner), for £21, to McLean.

"The pleasing picture of Lord Boringdon's children, Miss and Master Parker, seems to have been painted *con amore* by Sir Joshua. The following extract of a letter dated April 14, 1779, from the Hon. Anne Robinson to her brother Lord Grantham (then our ambassador to the court of Spain) expresses his own opinion of it : ' You cannot imagine how much the picture of the children improves. Sir Joshua said that the boy's head was the finest he had ever done.'"—From the catalogue of the pictures at Saltram.

The picture belongs to the Earl of Morley at Saltram.

PARKER, The Hon. Theresa.

Half length, canvas 30 × 25 in.

Standing, looking towards the right in profile ; in a mob cap.

Sat in May, 1787, as Miss Parker. Paid for, May 31, 1787, Lord Boringdon for Miss Parker, £52 10s. For frame paid, 6 guineas. In the

account books of Lord Boringdon is entered: 1787. To Sir J. Reynolds for little girl's picture, £52 10s.

EXHIBITED.

Grafton, 1895, No. 100, as Miss Parker, sister to the Earl of Morley, by the Earl of Morley.

The picture belongs to the Earl of Morley, at 31, Prince's Gardens.

PARKER, Montagu Edmund.

Half length, canvas 30 × 25 in.

Brother of John Parker, afterwards Lord Boringdon; married Charity, daughter of Paul Ourry.

Sat in May, 1768.

Extract from Sir Joshua's diary, 1770:

"Mr. Parker bets Sir Joshua five guineas that he does not beat Mr. Robinson; and ten guineas that Mr. Montagu (Parker) does not beat Mr. Parker; to shoot with Mr. Treby's bullet gun at 100 yards distance; and a sheet of paper to be put up, and *the person who shoots nearest the centre wins.*"—TOM TAYLOR, vol. i., p. 368.

The picture belongs to the Earl of Morley.

PARKER, Miss Henrietta.

Eldest daughter of John Parker and sister to John Parker, 1st Lord Boringdon; born 1728; died unmarried in 1808.

Sat in June, 1768, as Miss Parker.

PARSONS, Nancy.

Alias Mrs. Horton or Houghton, mistress to the Duke of Grafton, afterwards Lady Maynard. See MAYNARD, *ante*, p. 635, and MRS. HORTON, *ante* p. 485.

Sat in January, 1773, as Mrs. Haughton.

Note by Tom Taylor: "Horton, *alias* Nancy Parsons."

PARTHERIDGE, Mr.

Sat in February, 1758.

PARTHERIDGE, Mrs.

Sat in February, 1758.

PARTRIDGE, Mr.

Sat in December, 1762. Paid for, December 6, 1762, Mr. Partridge, £10 10s. June 8, 1763, Mr. Partridge, £10 10s.

PATERSON, John.

Half length, canvas 29½ × 24½ in.

Master of the Barbers' Company, 1776, and Chairman of the Blackfriar's Bridge Committee. On a paper which he holds in his hand is written, "A plan to raise £300,000 for the purpose of completing the Bridge at Blackfriars and redeeming the toll thereon, and embanking the north side of the Thames." A review of the pamphlet written by him in 1767 is to be found in the "Gentleman's Magazine," vol. xxxvii., page 35. He was son of a colonel in the army, and page to the Earl of Stair when he went ambassador to France in 1715; his grandfather was the last Archbishop of Glasgow; Clerk to the Barber Surgeons of London, City Solicitor, Clerk to the Irish Society, and to the Commissioners of Land and House Tax for London, 1772. He was one of the pall-bearers at Garrick's funeral. Died in 1789, in his eighty-fifth year. A long biography of him appeared in the "Gentleman's Magazine," vol. lix., page 1154, including the following:

"To Mr. P., among a variety of other conveniences, the publick are indebted for Blackfriar's Bridge, the widening of old streets, and the introduction of new ones, and many regulations tending to preserve the safety of passengers, to secure the quiet, and promote the trade and commerce of the City of London."

Seated, facing slightly to left, looking to front; short wig; coat with broad loops; hands before him holding papers, one inscribed as already stated.

Painted in 1776 for Robert Mylne, architect of Blackfriar's Bridge. Paid for, June 12, 1776, Mr. Paterson, £36 15s.

EXHIBITED.

Royal Academy, 1876, No. 43, by R. W. Mylne.

Sold at Christie's, July 19, 1890, Lot 104 (Mylne, owner), for £115 10s., to the Barbers' Company.

ENGRAVED.

J. Watson, 1777, 13 × 11 in.

S. W. Reynolds, 2⅔ × 2 in.

And on the plate, "His life was gentle, and the elements so mixed in him that Nature might stand up and say to all the World, 'This was a Man.'"

The picture belonged in 1888 to R. W. Mylne, of 7, Whitehall Place, and is now the property of the Barbers' Company.

PATTEN, Miss A.

As "Fidelity."

This and Miss L., daughters of Thomas Patten, of Banks.

Sold at Foster's, April 23, 1856, for £210 (Fairlie, owner).

PATTEN, Miss L.

As "Dignity."

Sold at Foster's, April 23, 1856, for £136 10s. (Fairlie owner).

PATTEN, Anna Maria.

Of the Bold Hall family, Cheshire.

Sold at Christie's, February 3, 1880 (George Robert Smith, owner), for £30 9s., to Lord Winmarleigh.

PAULET, Mr.

Sat in April, 1761, and March, 1762.

PAULET, Miss.

Sat in February, 1758. See also POWLETT.

PAUNCEFORD, Mr.

Sat in May, 1759, as Mr. Paunceford. Before 1760, Mr. G. Brudnell, for Mr. Pauncefort, £18 18s.

Note to the 1759 sitting : "In small for Col. Keppel."

"Died, 1776, Geo. Edw. Pauncefort, eldest son of George Pauncefort, of Ampthill, in Bedfordshire."—*Gentleman's Magazine*, 1776, p. 335.

✓ PAUNCEFORT, Mr.

Sat in May, 1759, as Mr. Paunceford. Paid for before 1761, Mr. Pauncefort, for Mr. Fisher, £18 18s.

This is evidently a second picture, given to the same Mr. Fisher, who received several other portraits by Reynolds, such as the Marquess of Granby. *See ante*, p. 382.

PAYLER, Mr.

Paid for, June 24, 1771, Mr. and Mrs. Payler, for £73 10s.

PAYLER, Mrs.

Sat in May, 1771.

PAYNE, Mrs., Sister to.

Paid for before 1761, Mrs. Payne's sister, £7 17s. 6d.

PAYNE, Miss.

Daughter of Abraham Payne. *See* WOODLEY.

PEACHEY, Elizabeth, Lady.

Elizabeth, daughter of John Meers Fagg, of Glenley, co. Sussex ; married, August, 1752, Sir John Peachey, Bart., M.P. for Midhurst, 1744 ; she became a widow, June 30, 1765, without issue, and she resided principally at Tunbridge Wells. She left her property at her death, in the beginning of this century, to her relation, the Rev. Sir John Fagg, Bart., rector of Chatham, in Kent. Her husband's nephew James was elevated to the peerage as Baron Selsey, in 1794.

Sat in December, 1761, as Lady Beauchamp (Peacham), and in January, 1762, as Lady Beachey. Paid for, before 1762, first payment, Lady Peachy, £10 10s. ; 1762, Lady Peachy, £10 10s.

PEARSON, Colonel.

Sat in August, 1755.

PELHAM, Thomas, afterwards 1st Earl of Chichester.

Head size, oval, 30 × 25 in.

Of Stanmer, co. Sussex ; born 1728 ; succeeded to the Barony of Pelham on the death of Thomas, Duke of Newcastle, November 17, 1768 ; as 2nd Baron Pelham was minister of the crown and filled several high offices ; created Earl of Chichester, June 23, 1801 ; married, May 11, 1754, Ann, daughter and heiress of Frederick Frankland ; died, January 8, 1805.

Head and shoulders ; claret-coloured dress ; left hand to cheek ; wearing his own hair.

Sat in January, 1757, March, 1766, and May, 1771. Paid for, March 4, 1764, Mr. Pelham, £26 5s.

"Mr. Pelham painted with lake and white, and black and blue ; varnished with green mastic dissolved in oil, with sal saturni (sugar of lead) and rock alum ; yellow lake and Naples black mixed with varnish, July 7, 1766." Sir Charles Eastlake remarks : "This portrait was therefore laid in white and black and blue, as Sir Joshua supposed Correggio's 'Leda' and some other pictures which he saw in Rome were begun. Lake was the only red admitted in this preparation, over which was passed a yellow varnish. The varnish itself, with the exception of the dryer—sugar of lead—corresponds with one described by Arminini."—*History of Oil Painting*, p. 539, by Sir Charles Eastlake.

January, 1757 : "Send home Mr. and Mrs. Pelham."

The Earl of Chichester writes, March 24, 1899 : "There are two other portraits of Thomas Pelham and Anne his wife ; I do not know if they are by Reynolds. Reynolds certainly painted them twice."

The picture belongs to the Earl of Chichester, at Stanmer Park, Lewes.

PELHAM, Mrs. Thomas, afterwards Countess of Chichester.

Half length, canvas 30 × 25 in.

Anne, only daughter and heiress of Frederick Meinhart Frankland ; married, May 11, 1754, Thomas Pelham, of Stanmer, co. Sussex, who succeeded, November 17, 1768, as 6th Baronet, and on June 23, 1801, was created Earl of Chichester. The Countess died, March 5, 1813.

Full face, looking to the right ; arms crossed over a closed book on a red cushion ; red dress with bows ; black cloak with lace sleeves ; high rolled hair, wearing a small cap tied under the chin with white ribbon.

Sat in January, 1757.

The picture belongs to the Earl of Chichester, at Stanmer Park, Lewes.

PELHAM, Mrs. Thomas, afterwards Countess of Chichester.

Three-quarter length, canvas 49 × 39 in.

Sitting, seen in front ; blue dress open at the neck ; brown ermine-lined robe ; left arm leaning on a pedestal, right arm resting on her knee ; left hand

holding a veil to her breast ; grey hair, with grey lace veil fastened to her hair with pearls ; large tree in the background to the left.

Sat in January, 1759, as Mrs. Pelham. Paid for, before 1761, Mrs. Pelham, £25 4s. (agreed I believe for 21 guineas, erased).

EXHIBITED.

Royal Academy, 1879, No. 163, by the Earl of Chichester.

The picture belongs to the Earl of Chichester, at Stanmer Park, Lewes.

PELHAM, Master Thomas, afterwards 2nd Earl of Chichester.

Whole length, canvas 50 × 40 in.

Born April 8, 1756 ; M.P. for Sussex from 1780 to 1796 ; Surveyor-General of the Ordnance, April 23, 1782 ; Secretary of State for the Home Department, 1801 ; called up by writ to the House of Lords as Lord Pelham, June 20, 1801 ; succeeded, January 8, 1805, as 2nd Earl of Chichester ; married, July 16, 1801, Lady Mary Henrietta Juliana Osborne, daughter of Francis, 5th Duke of Leeds ; died July 4, 1826.

As a child, running, extending his right arm, a spaniel running by his side ; white dress with seven blue bows and a blue sash round his waist ; a grey hat with pink feathers in his left hand ; landscape background.

Sat in February, 1759, as Master Pelham. Paid for, before 1761, Master Pelham, £25 4s.

The picture was sold by the Earl of Chichester in 1898 to Charles John Wertheimer, from whom it passed to Leopold Hirsch, the present owner.

PELHAM, Master Thomas, afterwards 2nd Earl of Chichester.

Head size, canvas 20 × 16 in.

As a child ; full face in low lilac dress, with very light hair.

Sat in February, 1759, as Master Pelham. Paid for, before 1761, Master Pelham, a head, £12 12s.

Memo., 1759 : " Frame for the little picture of Master Pelham. Copy Master Pelham."

The picture belongs to the Earl of Chichester, at Stanmer Park, Lewes.

PELHAM, Miss Grace. See LADY SONDES and MRS. WATSON.

✓ PELHAM, Miss Mary.

Half length, canvas 29 × 23 in.

Youngest daughter of the Right Hon. Henry Pelham, and sister of Frances, Lady Sondes ; born September, 1739, and died unmarried on May 25, 1794.

Standing, head bent downwards, and looking towards the right ; low hair, with a black cap surmounted by a diamond ornament ; wearing diamond earrings ; with hands in a blue muff ; black mantle and lace sleeves.

Sat in April, 1757, as Miss M. Pelham. Paid for, July 14, 1769, Duke of Newcastle, for Lady Sondes and Miss Pelham, £31 10s. This payment must have been made on account of Thomas, 1st Duke of Newcastle, who died November 17, 1768, and not by his successor, Henry, as the Earl of Chichester states that the two pictures came into his family on the death of the 1st Duke in 1768.

EXHIBITED.

Royal Academy, 1879, No. 47, by the Earl of Chichester.

The picture was sold by the Earl of Chichester to Charles John Wertheimer, from whom it passed to Stephen T. Gooden, who sold it to Frederick Fleischmann, the present owner. *See also* LADY SONDES and MRS. WATSON.

PELHAM, Miss Mary.

Head size, canvas.

A daughter of the Right Hon. Henry Pelham, and sister to Miss Pelham and Lady Sondes.

Profile to the right ; in very plain dress, and shawl over her shoulders ; low hair with ribbon hanging out behind.

Sat in March, 1757, as Miss Pelham.

ENGRAVED.

S. W. Reynolds, 1820, $3\frac{1}{2} \times 3$ in.

A portrait of Miss Pelham by Sir Joshua was sold by E. Foster and Son, July 4, 1836, Lot 46 (J. Northcote, R.A., owner).

PELHAM, Charles Anderson, afterwards Lord Yarborough.

Half length, canvas $29\frac{1}{2} \times 27\frac{1}{2}$ in.

He assumed the name and arms of Pelham in compliance with the will of his great-uncle, Charles Pelham, February 6, 1763 ; born 1748 ; baptized

February 20, 1749; married, July 21, 1770, Sophia, daughter and sole heiress of George Aufrere, of Chelsea, co. Middlesex; M.P. for Beverley, 1768, and for Lincoln, 1774-90; Recorder of Great Grimsby in 1786; created Baron Yarborough, August 13, 1794; died in 1823.

Three-quarter face to the right; seated, holding a volume of Homer in his right hand; left arm hanging down; wearing a dark suit with lace cuffs; white neckcloth and frill; landscape background.

Sat in March, 1766, as Mr. Pelham. Paid for, September 27, 1766, Mr. Pelham sent to Dr. Foster, £26 5s.

The picture, which was given by Mr. Pelham to his godson, from whose descendant, Charles, 4th Earl of Yarborough, bought it back about 1890 for 100 guineas, belongs to the Earl of Yarborough at Brocklesby Park.

PELHAM, Charles Anderson, LL.D., F.R.S., afterwards Lord Yarborough.

Whole length.

Sat in July, 1770, and May, 1771, as Mr. Pelham. Paid for, July 27, 1770, Mr. Pelham, £105; June 11, 1774, Mr. and Mrs. Pelham, £105.

PELHAM, Mrs.

Whole length, canvas 93 × 56½ in.

Sophia, daughter of George Aufrere, of Chelsea; born in 1752; married, July 21, 1770, Charles Anderson Pelham, created Lord Yarborough, August 13, 1794; she died January 25, 1786.

In a flowered dress; her left arm supports a sieve to her side, from which she is feeding poultry and pigeons; farm buildings in the distance.

Sat in July, 1770, as Miss Aufrere, and April, 1771, as Mrs. Pelham. Paid for, July 27, 1770, and June 11, 1774; see previous picture. Exhibited at the Royal Academy in 1774, No. 218.

Public Advertiser, 1774: "Mrs. Pelham, whole length, in a flowered muslin Brunswick dress, feeding her poultry. The colours of this picture having been laid on some time are exceedingly gone off."

A critic, 1774, says: "No. 218. Portrait of a lady; simple, natural, and unaffected."

EXHIBITED.

British Institution, 1845, No. 63,	}	by the Earl of Yarborough.
" " 1849, No. 28,		
Art Treasures, Manchester, 1857, No. 155,		
Royal Academy, 1875, No. 108,		
Grosvenor, 1884, No. 9,		

*

ENGRAVED.

W. Dickinson, 1775, $24\frac{1}{4} \times 14\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), 1834, $6\frac{1}{4} \times 4$ in.

First State by Dickinson, Allen Collection, Christie's, 1893, sold for £173 5s.; another impression, with untrimmed margins, was sold at Christie's, June, 1898, for £446 5s.; and in 1899, J. F. Hall sale, for £273. The Earl of Yarborough possessed the plate in 1884.

The picture belongs to the Earl of Yarborough at 17, Arlington Street.

PELHAM-CLINTON, Lady Catherine.

Sat in May, 1781, as Lady Catherine Pelham; her mother, Lady Lincoln, sat at the same time.

The picture belongs to the Earl of Radnor. See CLINTON, *ante*, p. 178.

PEMBROKE, Henry, Earl of.

Born July 3, 1734; succeeded as 10th Earl of Pembroke, January 9, 1751. In 1752, being on his travels, he waited on His Majesty, then at Hanover, and was appointed a Cornet of Horse; Lord-Lieutenant of Wiltshire, April 6, 1756. On March 14, 1759, he was constituted Colonel of General Elliott's regiment of light cavalry, and General, November 24, 1782; married, March 13, 1756, Elizabeth, second daughter of Charles, 2nd Duke of Marlborough. He died January 26, 1794.

Sat in March, 1757.

The above sitting shows that there may have been an earlier portrait of the Earl of Pembroke than the one for which he sat in 1762.

PEMBROKE, Henry, Earl of.

Three-quarter length, canvas 50 × 40 in.

To right, in military uniform; right hand rests on hilt of sword, left hand holds a cap; battle scene in the distance.

Sat in January, 1762. Paid for, April 15, 1763, Lord and Lady Pembroke, £126.

EXHIBITED.

British Institution, 1861, No. 196, by Lord Herbert.

International, 1862, No. 27, } by the Earl of Pembroke.
Guelph, 1891, No. 132, }

ENGRAVED.

J. Dixon, 1769, $16\frac{7}{8} \times 13\frac{1}{8}$ in.

S. W. Reynolds, $5\frac{7}{8} \times 4\frac{1}{2}$ in.

The picture belongs to the Earl of Pembroke at Wilton House, Salisbury.

The following entry in the first ledger is interesting, although not referring to either of the portraits of the Earl and Countess :

	£	s.	d.
"Before 1760, Lord Pembroke, for a drawing of his father	2	2	0
For lining a picture of Baron Isenberg		15	0
For a sketch of K. Charles by Vandike	5	5	0
Payd Mr. Finey	11	11	0"

When Mr. A. Graves was at Wilton House with the Earl of Pembroke they found the picture of Baron Isenberg in a room containing all the pictures of horses that formed illustrations to his book. The picture had evidently never been touched since Sir Joshua had had it lined, which was of course done without pegs, as they were not used until long afterwards ; they also found the sketch of Charles I.

Paid for in June, 1783, Lord Pembroke, for a miniature, 6 guineas ; this was evidently for a miniature of someone else.

PEMBROKE, Henry, Earl of.

Three-quarter length, canvas 50 × 40 in.

Replica of the last picture.

The picture was purchased by Henry Graves and Co. from Henry Watson on September 2, 1865, and narrowly escaped destruction at the fire at 6, Pall Mall, on December 6, 1867, it having been carried out of the burning galleries by Mr. Algernon Graves. It was afterwards sold by Henry Graves and Co., in March, 1868, to the Earl of Carnarvon.

The picture belongs to the Earl of Carnarvon.

PEMBROKE, Henry, Earl of, the Countess, and their son, LORD HERBERT.

Three-quarter length.

The Countess sitting, a turban on her head ; her left hand holding the left hand of her son, who has a book in his right hand ; the Earl, same costume as in the previous portraits, standing by her side.

ENGRAVED.

J. Watson, 1773, 13 $\frac{5}{8}$ × 10 $\frac{1}{2}$ in.

This plate must have been engraved from two pictures, the one of Lady Pembroke and son being the one with the headdress.

There is no picture known to be in existence of this group as engraved by Watson.

PEMBROKE, Henry, Earl of, and his Son, LORD HERBERT.

Whole length, canvas $94\frac{1}{2} \times 70\frac{1}{2}$ in., oblong.

Full face; seated in the centre on a high-backed green chair; right elbow on a table covered with green cloth; his right hand holding a pen resting on his left hand, which rests on some papers; inkstand and pens on table. By his left knee stands his son, his left hand resting on the head of a gigantic dog, and his right hand in his pocket. The Earl is dressed in a red coat, with blue collar and gold facings, with a white waistcoat and no buttons; the boy in a blue dress with white frills. In the foreground a saddle and whip and harness; architectural background, with green curtain and tassel to the left; landscape in the distance.

Sat in June, 1765, and January, 1767. Paid for between June 5, 1767, and April 7, 1770, Lord Pembroke, for Himself, Lady, etc., £200; left unpaid £36, and the two half length frames, £4 6s. each. Lord Pembroke, 3 guineas for Mr. Kitchingham's miniature, 25 for Mr. Powel, 2 for frame, sent the bill for £75 2s.

The payment of £200 is probably for the group of himself with his son, and for the other portraits of the Countess and son. The Countess in her boudoir is evidently not included here, as it seems to have been painted as a companion picture in 1772.

EXHIBITED.

Grosvenor, 1884, No. 159, by the Earl of Pembroke.

The date of this picture is fixed by the age of the boy. It must have been painted about 1767.

The picture belongs to the Earl of Pembroke, at Wilton House, Salisbury.

PEMBROKE, Henry, Earl of.

Three-quarter length, canvas 50×40 in.

This is a sketch of the figure in the large group. He wears a white waistcoat, turned back, buttons on his waistcoat, and ruffles.

The picture belongs to the Earl of Pembroke, at Wilton House, Salisbury.

PEMBROKE, Henry, Earl of.

Head size, $24 \times 18\frac{1}{2}$ in.

Nearly full face; red uniform, with gold lace; grey background.

The uniform is of a higher grade than in the previous picture, and has more gold about it; he wears a white cravat with black band.

Sat in January, 1768. Paid for, April 17, 1763, Lord and Lady Pembroke, two heads, not yet sent home, £42.

Memo., March 21, 1768 : "Lord and Lady Pembroke to be finished."

EXHIBITED.

Royal Academy, 1887, No. 30, by the Earl of Normanton.

The picture was purchased, with the Countess, at a sale of Robins May 30, 1827, for £31 10s., by the Earl of Normanton.

The picture belongs to the Earl of Normanton, and is No. 19 in the Somerley catalogue.

PEMBROKE, Henry, Earl of.

Bought in at Christie's, July 11, 1859, Lot 92, by the owner (Farrer), for £10 10s., described, in a scarlet coat and buff waistcoat, *in an oval*.

PEMBROKE, Elizabeth, Countess of.

Lady Elizabeth, second daughter of Charles, 2nd Duke of Marlborough ; one of the most beautiful women of her time ; married, March 13, 1756, Henry, 10th Earl of Pembroke ; died 1831, aged ninety-three.

Sat in February, 1757.

This is evidently an earlier portrait of her, before the birth of her first child, on June 9, 1758.

PEMBROKE, Elizabeth, Countess of, with her Son, LORD HERBERT.

Three-quarter length, canvas 50 × 40 in.

The Countess is seated to left, in pink dress ; right arm is encircling her son, and with her left she holds his hand ; the child, facing, leans against his mother's knee, holding a book in his right hand ; architectural background.

Sat in March, 1761, and January, 1764. Paid for, April 15, 1763, Lord and Lady Pembroke, £126.

"Lady Pembroke, alone, at the head of the Countesses, was the picture of majestic modesty."—WALPOLE to MONTAGU, September 4, 1761.

ENGRAVED.

John Dixon, 1771, $16\frac{3}{4} \times 13$ in.

A First State, Buccleuch Collection, sold at Christie's in 1887 for £30 9s.

The picture belongs to the Earl of Pembroke, at Wilton House, Salisbury.

PEMBROKE, Elizabeth, Countess of, with her Son, LORD HERBERT.

Three-quarter length, canvas 50×40 in.

Similar to the last, but with a veil tied like a turban over her head.

EXHIBITED.

British Institution, 1861, No. 210, by Lord Herbert.

International Exhibition, 1862, No. 24, } by the Earl of Pembroke.
Guelph, 1891, No. 137,

ENGRAVED.

F. Bromley, 1862, $5\frac{1}{4} \times 4\frac{1}{2}$ in.

James Watson, 1773 (a made-up group). See EARL OF PEMBROKE, *ante*, page 740.

Memo., March, 1768: "Lord and Lady Pembroke to be finished."

The picture belongs to the Earl of Pembroke, at Wilton House, Salisbury.

PEMBROKE, Elizabeth, Countess of.

Three-quarter length, canvas.

A picture described as Countess of Pembroke and son, to which Mr. Graves has added a note that it was like the large print (that is, without the turban), was put up at Christie's, July 11, 1870, Lot 89, and bought in for £154 5s. by the owner (Lieut.-Col. Cunningham).

This picture afterwards belonged to Mrs. Nosedá.

PEMBROKE, Elizabeth, Countess of.

Whole length, canvas $94\frac{1}{2} \times 70\frac{1}{2}$ in., oblong.

Seated in a boudoir towards the left; full face, looking to the left; in a gold and red chair, with a pugdog asleep at her feet; she is dressed in white and a pink sash, with a pink cloak extending to the ground; blue



drapery passes from the spinet on the left over her knees ; her left elbow on a table, and her right hand in her lap ; in the background is a work-basket on a table, with a large stone vase to the right, and a pink curtain.

Sat in May, 1772, as Lady Pembroke.

The payment for this picture was probably entered on the page missing from the second ledger. *See ante*, page 728.

EXHIBITED.

Grosvenor, 1884, No. 164, by the Earl of Pembroke.

The picture belongs to the Earl of Pembroke, at Wilton House, Salisbury.

PEMBROKE, Elizabeth, Countess of.

Half length, canvas 36 × 28 in.

In a white plain dress, with sash round waist, tied with a bow ; crimson peeress's robes ; leaning on a gilt table with a velvet cushion ; right hand hanging down, holding ermine part of the robe ; string of pearls entwined round right elbow ; hair fastened up at the back, without brooch ; two first fingers on the left hand bent ; column to the left.

Sat in 1761. Paid for, February, 1763, Lady Pembroke, sent to Lady Stopford, £31 10s.

The Earl of Courtown told Mr. A. Graves, in 1876, that during the Irish rebellion of 1798 this picture had a hole thrust through it with a pike, just below the left breast, and that it was painted shortly after the Coronation year, 1761.

ENGRAVED.

A. N. Sanders, 1876, $5\frac{1}{4} \times 4$ in.

The picture belongs to the Earl of Courtown.

Miss Mary Powys became Lady Stopford, April 12, 1762, and Countess of Courtown, January 12, 1770.

PEMBROKE, Elizabeth, Countess of.

Half length, canvas $36\frac{1}{2} \times 27\frac{3}{4}$ in.

Very like the Courtown picture, only there are two columns, with sky between ; a white cross-over dress embroidered with gold flowers, with a sash round the waist, folded over towards the left, instead of tied in a bow ; she leans her left arm on a similar cushion and table, but the three first fingers

are all bent ; the right arm hangs down, and she has strings of pearls round the right elbow ; her cloak is of pale pink, instead of peeress's robes ; her hair is decidedly greyer, and the dress is not so open as in the previous picture.

Sat in 1764.

Paid for, 1768, Duke of Marlborough, for the pictures, Lord Charles Spencer, Lady Pembroke, and Lord Robert Spencer, *paid*. November 8, 1769, Duke of Marlborough, bill paid in full, £353 18s.

These entries illustrate Sir Joshua's habit of placing no price against individual entries when they are afterwards all paid for in one sum.

The picture belongs to the Duke of Marlborough, at Blenheim Palace.

PEMBROKE, Elizabeth, Countess of.

Head size, canvas $24\frac{1}{2} \times 18\frac{1}{2}$ in.

Three-quarter profile, to right ; white dress ; crimson fur-trimmed cloak ; grey background. Very like the Courtown picture, only she wears a pearl brooch, and her hair hangs over the left shoulder.

Paid for, April 17, 1763, Lord and Lady Pembroke, two heads not yet sent home, £42.

EXHIBITED.

Royal Academy, 1887, No. 26, by the Earl of Normanton.

Purchased with the Earl at a sale by Robins, May 30, 1827, by the Earl of Normanton.

The picture belongs to the Earl of Normanton, and is No. 15 in the Somerley catalogue.

PEMBROKE, George Augustus, Earl of.

George Augustus, Lord Herbert ; born September 11, 1759 ; married, first, 1787, Elizabeth, daughter of Topham Beauclerc—she died in 1793 ; secondly, January 25, 1808, Catherine, only daughter of Count Woronzow—she died March 27, 1856. He entered the army ; employed for some time on the Continent during the war with France ; a general in 1812, having obtained the colonelcy of the 6th Inniskilling Regiment of Dragoons in 1797 ; K.G., 1805 ; Ambassador to Austria, 1807 ; died October 26, 1827.

Sat in April, 1765, June, 1766, and May, 1767, as Lord Herbert. Paid for, 1767, Lord Pembroke for Lord Herbert, £35.

The two first sittings are evidently for the portraits with his father and his mother, but the 1767 sitting is probably for a separate portrait of Lord Herbert, aged eight, and the payment corresponds as to date.

There is no portrait at Wilton House of him at that age ; neither have the compilers been able to ascertain where it is.

The Earl of Normanton has a portrait of him at about eighteen, but it is by Richard Brompton. *See* HERBERT, *ante*, page 457.

PENN, Lady Juliana.

Lady Juliana Fermor, fourth daughter of Thomas, 2nd Baron Pomfret, created Earl of Pomfret in 1721 ; born May 21, 1729 ; married, August, 1751, Thomas Penn, of Stoke Park, co. Buckingham, son of William Penn, the founder of Pennsylvania.

Sat in January, 1755, February, 1764, and February, 1767.

PENN FAMILY.

Whole length, canvas.

Children of Thomas Penn, of Stoke Park, Bucks, and Lady Juliana Penn, fourth daughter of the 1st Earl of Pomfret :

Juliana Penn, born 1753 ; married, 1771, William Baker, M.P., of Bayfordbury ; died April 23, 1772.

Louisa Hannah Penn, born 1756 ; died 1766.

John Penn, born 1760 ; succeeded to the estates of his father in 1775 ; M.P. for Helstone, 1802-6 ; he published some poems and other works ; died, unmarried, at Stoke Park, near Windsor, June 21, 1834.

Granville Penn, born December 9, 1761 ; was a clerk at the War Office, and author of "The Professional Life and Times of Admiral Sir William Penn" ; married, June 24, 1791, Isabella, daughter of General Gordon Forbes. He succeeded to the estates of his brother in 1834, and died at Stoke Park, September, 1844.

Four children in a landscape ; one, Louisa Harriet, gathering grapes, which John is handing to the baby, Granville, sitting on a pedestal, supported by his elder sister, Juliana ; a turban lies on their right ; to the left a draped vase on a pedestal.

Sat in February, 1764, as Master and Miss Penn. Paid for, June 5, 1767, Mr. Penn, for a family picture, £200.

EXHIBITED.

British Institution, 1833, No. 6, by John Penn.

„ „ 1864, No. 151, by W. Stuart.

Put up at Christie's, July 10, 1850, Lot 71, as from Stoke Park, Bucks, described as Family group gathering grapes, engraved by C. Turner, and bought in for £367 10s. Sold April 7, 1854, Lot 63 (J. G. Penn, owner), described as a very beautiful family group in a landscape, a young lady with two children seated, and a girl gathering grapes from a vine, engraved by C. Turner, private plate, for £357, to Stuart.

ENGRAVED.

Charles Turner, 1819, $19\frac{3}{4} \times 14\frac{3}{4}$ in.

James Scott, 1865, $7\frac{1}{8} \times 5\frac{3}{8}$ in.

Before any Letters by Turner, Buccleuch Collection, sold at Christie's, 1887, for £42.

The picture was purchased in 1854 by William Stuart, of Aldenham Abbey, Hertfordshire, who was the eldest son of the Hon. Dr. William Stuart, Archbishop of Armagh, by Sophia Margaret Juliana, *third* daughter of Thomas and Lady Juliana Penn. It now belongs to William Stuart, of Tempsford Hall, Beds.

PENNET, Mr., Senior.

Paid for, January 23, 1761, Mr. Pennet, senr., £10 10s., and before 1762, Mr. Pennet, senr. and junr., £21.

PENNET, Mr., Junior.

Paid for, January 23, 1761, Mr. Pennet, junr., £10 10s., and before 1762, Mr. Pennet, senr. and junr., £21.

PENNYMAN, Mr.

Half length, canvas 36 × 30 in.

Sat in October, 1762. Paid for, May 15, 1762, Mr. Pennyman, £21 ; frame paid. December 10, 1762, £21 ; £3 13s. 6d. and case. Kitcat.

“Died, August 23, 1768, Ralph Pennyman, at Scampton, Yorkshire.”—*Gentleman's Magazine*, 1768, p. 399.

PENNYMAN, Miss.

Sat in May, 1760.

PERCY, Hugh, Lord, afterwards 2nd Duke of Northumberland,
K.G.

Son of the 1st Duke; born August 14, 1742; succeeded his mother in 1776 to the Baronies of Percy, Lucy, Poynings, FitzPayne, Bryan, and Latimer, but did not take his seat in the House of Lords until November 30, 1777. He was at Eton under Doctor Barnard, Head Master of Eton, between 1754 and 1763. He held the courtesy title of Earl Percy from October 18, 1766; married, first, July 2, 1764, Lady Anne Stuart, third daughter of John, Earl of Bute; and secondly, Miss Frances Julia Burrell, daughter of Peter Burrell, May 25, 1779; became Duke, June 6, 1786, and died July 10, 1817.

In military uniform, holding out his right hand.

The picture was presented to Dr. Barnard, Head Master of Eton College, and was given by him to the college; it now hangs in the Provost's Lodge, Eton College.

There are no sittings or payments recorded for this picture; its claim to authenticity as a Reynolds rests on the Eton College pedigree.

PERCY, Dr. Thomas, Bishop of Dromore.

Half length.

Born, 1728, at Bridgnorth, Shropshire; chaplain to the Duke of Northumberland, and chaplain to the King in 1769; Dean of Carlisle, 1778; Bishop of Dromore, 1782; author of "Percy's Reliques" and "Hermit of Warkworth;" died September 30, 1811.

In a velvet cap, gown, and bands; face turned to left; holding a parchment volume, lettered "MSS.," in his left hand.

Sat in May, 1773, as Dr. Percy.

"He was the intimate friend of Shenstone, Johnson, Goldsmith, Reynolds, and the last of the illustrious men of letters who flourished at the commencement of the present reign. . . His only son died. Two daughters survive him; the eldest is married to Samuel Isted, and the youngest to the Hon. and Rev. Percy Meades, Archdeacon of Dromore," etc., etc.—*Gentleman's Magazine*, 1811, p. 483.

ENGRAVED.

W. Dickinson, 1775, $13\frac{3}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{1}{8}$ in.

B. Reading, May, 1818, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

A chalk plate, engraver not known, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

Through Dr. Percy, Goldsmith, then struggling on the threshold of literature as a starving essayist, was introduced to Johnson.

Dr. Hamilton, in 1884, gives the ownership to W. Seward—probably a descendant of one of the daughters.

PETERSHAM, Charles, Lord. See HARRINGTON, *ante*, page 439.

PHILIPS, Edward.

Half length, canvas 30 × 25 in.

In red coat and green collar, with white tie round his neck—the costume of the old Windsor Hunt.

Painted at Apethorpe about 1766.

The picture belongs to the Earl of Westmorland, at Apethorpe, Wansford.

PHILLIPS, Mr.

Sat in April, 1757.

Sold at Greenwood's, April 14, 1796, Lot 15, for £1 2s., to Seguiet

PHILLIPS, Mrs.

Sat in March, 1757.

Mem. : "1768. Mrs. Phillips to be finished."

PHILLIPS, Captain.

Sat in March, 1758.

PHILLIPS, Colonel.

Sat in February, 1762.

PHILLIPS, Miss.

Sat in October, 1771.

PHIPPS, Constantine, afterwards Lord Mulgrave.

Baptized August 22, 1722 ; raised to the peerage of Ireland, September 3, 1767, as Baron Mulgrave, of New Ross, co. Wexford ; married, February 26, 1743, Lepell, eldest daughter of John, Lord Hervey ; died September 13, 1775.

Sat in May, 1759, February, 1760, and March, 1764. Paid for, May 2, 1764, £26 5s. Frame paid.

Sold at Christie's, July 19, 1890, Lot 21 (Lord Normanby, owner), as Constantine, 1st Lord Mulgrave, for £283 10s., to Bourke.

PHIPPS, Lady Lepell, and her Son.

Half length, canvas 35 × 27 in.

Lepell, eldest daughter of John Hervey, son of the Earl of Bristol, created Baron Hervey of Ickworth, 1733. Born 1723 ; married Constantine, 1st Lord Mulgrave, February 26, 1743 ; died March 11, 1780. The son in the picture was Constantine John ; born May 30, 1744. See MULGRAVE, *ante*, page 677.

Seated, slightly to right, looking towards the spectator, with her arms round the boy ; blue grey dress ; dark background.

Sat in February, 1758, as Lady Phipps, and May, 1758, and April, 1759, as Lady Lepel Phipps. Master Phipps sat in June, 1757. Before 1761, Lady Lapel Phipps, for altering a child's picture, £1 1s.

EXHIBITED.

Royal Academy, 1894, No. 18, by Samuel S. Joseph.

Sold at Christie's, July 19, 1890, Lot 20 (Lord Normanby, owner), for £273, to Murray.

The granddaughter of Lady Lepell Phipps married General Sir John Murray, Bart.

PHIPPS, Master, afterwards Henry, 1st Earl of Mulgrave.

Whole length, canvas 35¼ × 27¼ in.

Born February 14, 1755 ; succeeded as 3rd Baron, October 10, 1792 ; created a peer of England, August 13, 1794, as Baron Mulgrave, of Mulgrave, co. York, and raised to the dignity of Viscount Normanby and Earl of Mulgrave, September 7, 1812. He was general officer in the army ; Colonel of 31st Regiment of Foot ; Governor of Scarborough, and Lord Lieutenant and Custos Rotulorum of the East Riding of York. Married, October 20, 1795, Sophia, daughter of Christopher Thompson Maling, of West Herrington, Durham ; died April 7, 1831.

A little boy with golden hair falling on his shoulders, wearing his shirt only; seated on a bench, holding with both hands the head of a large dog lying down in front of him; whole length.

Bought in at Christie's, March 20, 1838, Lot 195 (Pall Mall Gallery, owner), as the *late* Lord Mulgrave as St. John, admirably painted, for £15 15s. Sold at Christie's, July 19, 1890, Lot 22 (Lord Normanby, owner), as Henry, Earl of Mulgrave, as a child, for £372 15s., to Martin Colnaghi.

The picture was sold by Martin H. Colnaghi to Charles Sedelmeyer, of Paris, the present owner.

PHIPPS, Miss.

Henrietta Maria, daughter of Constantine, 1st Baron Mulgrave; born March 26, 1757; married, August 19, 1776, Charles, 11th Viscount Dillon; died, December 1, 1782.

Sat in March, 1764. Paid for, June 26, 1764, Miss Phipps, £26 5s. Frame paid.

PIGOT, Mr.

Three-quarter face to the right; ordinary dress, with white necktie; paper in right hand.

Sat in January, 1758, as Mr. Pigott, and March, 1761, as Mr. Pigot. Painted at eighty-nine, lived to the age of ninety-nine. Paid for, March, 1761, Mr. Pigot, £10 10s.; before 1762, Mr. Pigot, £10 10s.

Note on 1761 sitting. Mem. in June: "To write on Mr. Pigot's Picture, æt. 89." "This old Mr. Pigot lived to be ninety-nine, and was the subject of a celebrated action in 1771 between Lord March, Plaintiff, Mr. Pigot, Defendant, to recover 500 guineas on a wager, whether Sir W. Codrington or old Mr. Pigot should die first. Mr. Pigot died of the gout in his head the morning before the bet was made. The question was, 'Was the bet off?' Lord Mansfield charged for the Plaintiff, who recovered."—TOM TAYLOR, vol. i., p. 201, note.

ENGRAVED.

Watson (oval), 13 × 10 in.

There is an impression in the British Museum, inscribed in pencil—"Painted by Sir Joshua Reynolds, never published, only two taken off."

PIGOT, Mrs.

Paid for, March, 1761, Mrs. Pigot, £10 10s.; before 1762, Mrs. Pigot, £10 10s.

PIOZZI, Mrs. See THRALE.

PITCAIRN, William, M.D., F.R.S.

Half length, canvas 30 × 25 in.

Born 1711 ; Fellow of the College of Physicians, 1750 ; President, 1775-84 ; died November 25, 1791.

“At 11 o'clock at night, at his house in St. Bartholomew's Hospital, aged about eighty, Dr. Wm. Pitcairn, treasurer to that charitable house (in which he is succeeded by Richard Baldwin, of West Smithfield), and Physician to Christ's Hospital. Dr. P. was tutor to the late James, 6th Duke of Hamilton, whilst at Oxford, and travelled with his Grace about 1742. In April, 1749, at the opening of the Radcliffe Library, at the request of the trustees thereof, he was presented in the theatre of Oxford, with the degree of doctor of physick. In a year or two afterwards he was elected physician to St. Bartholomew's against Dr. Barrowby, who had within two or three votes as many as the doctor. In this situation he continued till the death of Mr. Treasurer Darker, when the governors desired him to accept the office of treasurer. He was several years President of the College of Physicians, and a fellow of the Royal Society.”—*Gentleman's Magazine*, 1791, p. 1160.

In his gown as President of the College of Physicians ; two buttons visible in his coat ; curled powdered wig ; four stars on the left shoulder of his gown.

Sat in November, 1777, as Dr. Pitcairn. Paid for, November 28, 1777, Dr. Pitcarne, £36 15s.

EXHIBITED.

National Portrait Exhibition, 1868, No. 863, by the College of Physicians.

ENGRAVED.

J. Jones, 1777, $13\frac{1}{8} \times 10\frac{7}{8}$ in.

R. B. Parkes, 1867, $4\frac{7}{8} \times 4$ in.

The picture belongs to the College of Physicians.

PITCAIRN, William, M.D., F.R.S.

Half length.

EXHIBITED.

Suffolk Street, 1834, No. 176, by Sir A. Crichton, Bart.

Sold at Christie's, March 3, 1836, Lot 48, as Dr. Pitcairn, admirably painted and full of character (Crichton, owner), for £7, to Norton. Put up, June 28, 1845, Lot 42, as Dr. Pitcairn. There is a graceful portrait of a boy on the reverse. Bought in for £14 14s.

PITT, Thomas, afterwards Lord Camelford.

Born 1737 ; nephew of the Earl of Chatham ; M.P. for Old Sarum and Okehampton ; Commissioner of the Admiralty, 1763 ; created Baron Camelford (1784) of Boconnoc, where he was baptized and buried ; married, Anne,

daughter and co-heiress of Pinkney Wilkinson; died 1793. Father of the second and last Lord Camelford, who died through a duel with Captain Best in 1804.

Sat in 1764 as Mr. Pitt. Paid for, October 8, 1764, Mr. Pitt, £26 5s. Frame paid.

Lady Louisa Fortescue, of Dropmore, Maidenhead, wrote, November 7, 1898: "There is also at Dropmore a half-length of Thomas Pitt, 1st Lord Camelford, face tints much faded, which has been attributed, whether rightly or not, to Sir Joshua Reynolds."

PITT, William.

Half length, canvas 30 × 25½ in.

Born May 28, 1759; educated at Pembroke Hall, Cambridge; called to the Bar at Lincoln's Inn, 1780; was M.P. for Appleby; Prime Minister from 1783 to 1806; died, unmarried, January 23, 1806.

In early youth; in a fancy ball costume; blue with white collar and cuffs; the right hand holding a scarf.

"The picture came from the collection of Sir William Elford, banker, Plymouth, and on a pen-and-ink drawing which accompanied it when bought is inscribed: 'The Hon. William Pitt, aged 17, painted by Sir Joshua Reynolds.'"—From the Canford catalogue.

The picture belongs to Lord Wimborne, and is No. 160 in the Canford catalogue.

PITT, Mrs.

Probably Christian, daughter of Sir Thomas Lyttleton; married Thomas Pitt, M.P. for Okehampton and Old Sarum, who died July 18, 1761. She was the mother of the 1st Lord Camelford.

Sat in February, 1758, as Mrs. Pitt.

PITT, Miss.

Miss Pitt, in a Grecian dress. Sold at Greenwood's, April 15, 1796, Lot 3, for £1 1s., to Inchiquin.

The picture of Miss Pitt has been considered by the compilers as being possibly Mrs. Baldwin. They have quite failed in finding out what her maiden name was. See BALDWIN, *ante*, p. 45.

✓ PLATER, Mr.

Sat in 1761 as Mr. Slater. Paid for before 1762, Mr. Plater, £21. At the same date under S. is "Mr. Slater (erased), *see* Plater," £21.

PLUMER, William.

Half length, 29 × 24 in.

M.P. for Hertfordshire, 1755-67.

Smaller than life size; to right, nearly full face; blue coat with red velvet collar; brown background. Inscribed, "William Plumer, Esq. of Gilston, etc., M.P. for Herts. Ætatis 20."—R. A. Catalogue.

Sat in February, 1755, as Mr. Plumer.

Died December 12, 1767: "William Plumer, member for Hertfordshire."—*Gentleman's Magazine*, 1767, p. 611.

EXHIBITED.

Royal Academy, 1880, No. 94, by A. Elmore, R.A.

PLYMOUTH, Other, Earl of.

Other-Lewis Windsor, 4th Earl of Plymouth; born May 12, 1731; succeeded November 23, 1732; Constable of the Castle of Flint, March 30, 1750; married, August 11, 1750, Catherine, eldest daughter of Thomas, Lord Archer; died April 20, 1771.

Sat in February, 1757. Paid for before 1761, Lord Plimouth, 25 guineas (erased); March, 1762, Lord Plimouth, £26.

PLYMOUTH, Catherine, Countess of.

Catherine, daughter of Thomas, Lord Archer; married, August 11, 1750, Other-Lewis Windsor, 4th Earl of Plymouth; died August 12, 1790.

Sat in February, 1758.

POLE, Lady Sarah, and Child.

Half length, canvas 34 × 28½ in.

Lady Sarah Moore, daughter of Edward, 5th Earl of Drogheda; born about 1729; married, August 13, 1748, William Pole, of Ballyfin, Queen's County, descended from the Poles, co. Devon. She died in 1778, the same year as her husband, without surviving issue. *See* Collins' "Peerage," 1812, vol. viii., p. 542.

There is some doubt as to the identity of this picture. It was mentioned as a portrait of her in a catalogue made by Lady Henry Moore, mother of the 2nd Marquess of Drogheda; but Lady Sarah Pole died without issue, and the date of the picture is about 1770. It seems to the compilers more likely that it is a portrait of Lady Anne Seymour, daughter of the 1st Marquess of Hertford, and wife of Charles, 6th Earl, afterwards 1st Marquess of Drogheda; married, February 15, 1766. There is a payment recorded of £36 15s., made by Lord Hertford, for a portrait of her, but its whereabouts is not known. See DROGHEDA, *ante*, p. 262.

The picture belongs to the Marquess of Drogheda.

POLLINGTON, John, Lord, afterwards Earl of Mexborough.

Sir John Savile, K.B.; elevated to the peerage of Ireland, 1753, as Baron Pollington of Longford, and created Viscount Pollington and Earl of Mexborough, 1766; married, January 30, 1760, Sarah, daughter of Francis Blake Delaval; died February 27, 1778.

Sat in November, 1761, as Lord Polington. Paid for, May 15, 1762, Lord Pollington, £84; 1763, Lord Pollington, £84. One of these payments was probably for the portrait of Lady Pollington.

POLLINGTON, Sarah, Lady, afterwards Countess of Mexborough, and Child.

Whole length, canvas 93 × 57 in.

Sarah Delaval, sister of John, Lord Delaval; married, January 30, 1760, John Savile, created in 1753 Baron Pollington of Longford; advanced in 1766 to the dignities of Viscount Pollington and Earl of Mexborough. He died February 27, 1778. She married, secondly, May 4, 1780, the Rev. Sandford Hardcastle, rector of Adel, co. York, and died August 8, 1821. The child is John, afterwards 2nd Earl of Mexborough; born April, 1761; died February 3, 1830.

In coronation robes; turned to right; in her left hand she holds an apple; in her right her coronet, which the child by her side grasps with his right hand.

Sat in November, 1761, and March, 1762, as Lady Pollington. Paid for, May 15, 1762, Lord Pollington, £84; 1763, Lord Pollington, £84. One of these payments was probably for this picture as well.

EXHIBITED.

British Institution, 1862, No. 131, }
Grosvenor, 1884, No. 113, } by the Earl of Mexborough.

ENGRAVED.

F. Bromley, 1863, $7\frac{5}{8} \times 4\frac{3}{4}$ in.

POLLINGTON, Sarah, Lady, afterwards Countess of Mexborough.

Half length, canvas 30 × 25 in.

Sold at Christie's, May 12, 1888, Lot 20, described as Sarah, Countess of Mexborough (Lord Oxenbridge, owner), for £115 10s., to Shepherd Bros., from whom it passed to Leopold Salomons, of Norbury Park, Dorking, the present owner.

POMFRET, Anna Maria, Countess of, formerly Miss Anna Maria Draycote.

Whole length, canvas.

Born 1737; daughter and sole heiress of — Draycote of Sunbury, co. Middlesex, to whom Lady Jane Coke left a very considerable fortune; married, April 30, 1764, George, 2nd Earl of Pomfret. She became a widow in 1785. Died September 24, 1787.

Sat in January, 1764, as Miss Draycote, and in May, 1764, as Lady Pomfret. Paid for, March 6, 1764, Miss Dracourt (*see* Lady Pomfret), £26 5s. Entered again, March 6, 1764, Lady Pomfret, £26 5s.

The maiden name is differently given. Burke and Collins call her Drayton; Sir Joshua spells it Draycote, and the announcement of the marriage in the "Gentleman's Magazine" is as follows: "30. Right Hon. the Earl of Pomfret —to Miss Draycote of Saville Row, with a large fortune." Cotton calls her Dracourt.

In the "Gentleman's Magazine" of 1787, part ii., p. 935, after announcing her death it says: "Some of the above dates differing a little from those in Collins's in general accurate Peerage: it may be proper to say, they are here corrected from the family papers, whence also the following memorandum of one of her ladyship's ancestors is extracted: 'I was born April 11, 1681; descended from the family of the Draycotts of Bainsby, and Draycott in Staffordshire, though I was never the better for them. They are a Roman Catholic family, and I have been told that my ancestors were disinherited because they turned protestants, etc.'"

ENGRAVED.

R. B. Parkes, 1863, $7\frac{1}{4} \times 4\frac{1}{2}$ in.

The picture belongs to Sir Thomas Fermor Hesketh, Bart., at Easton Neston, Towcester. Anna, the eldest daughter of Thomas, 4th Earl of Pomfret, married Sir Thomas Hesketh, Bart.

"Witty and versatile Charles Townshend brings his last *bon mot* on the stout heiress, Miss Draycote, who has just left the painting chair."—TOM TAYLOR, vol. i., p. 225.

Sir Thomas Hesketh writes, May 2, 1899: "I believe I have also a small portrait of an ancestor by Sir Joshua, at Rufford, in Lancashire."

PONSONBY, Lady Charlotte. See FITZWILLIAM, *ante*, page 318.

POPE, Miss, Actress.

Was a native of London. She appeared on the stage at an early age, having performed when a child the character of the fine lady in "Lethe," "Miss in her Teens," etc., etc. Her first regular appearance was at Drury Lane, September 27, 1759, in Corinna ("The Confederacy"). During her forty years' connection with the theatre her personations took a very wide range. She was the original of Polly Honeycomb, and appeared as Rosetta in "The Foundling," Biddy Tipkin in the "Tender Husband," "Dorcas Zeal," "Doll Snip," etc., etc. About the close of her career, which was marked throughout with the highest esteem and public favour, she became the representative of antiquated ladies and old pert chambermaids. She took the part of Mrs. Candour in "The School for Scandal" when first played in 1777, and the part of Tilburina in "The Critic" when first played in 1779. She is figured in the character of Cleopatra in vol. viii. of Bell's "Shakespeare." She was at one time engaged to John Pearce, of Holsworthy, but he was unwilling to marry unless she agreed to quit the stage, but as she was not willing to do this the engagement was broken off. Neither ever married.

"July 30, 1818. At Brompton, aged seventy-five, Miss Pope, formerly of Drury Lane Theatre. Buried privately at St. Martin's-in-the-Fields, August 10."—*British Stage*, vol. ii., p. 295.

Sat in October, 1765, as Clarinda.

"The lady who sits on Tuesday, October 1st, and who has entered herself under the name of 'Clarinda,' I am unable positively to identify. The name may be a playful entry by Kitty Clive or Mrs. Abington, both of whom played Clarinda in the 'Suspicious Husband;' or by lively Mrs. Pope, who about that date had appeared as Clarinda in a comedy long since forgotten."—TOM TAYLOR, vol. i., p. 252.

POPHAM, Miss.

Sat in May, 1765. Paid for between October, 1764, and May, 1765, Miss Popham, £36 15s. Frame, 2½ guineas paid.

Probably Anne, daughter of Edward Popham, M.P., who married W. L. Leyborne, Governor of Granada, 1772.

Sold at Christie's, May 12, 1888, Lot 30, as Miss Popham (Hamilton, owner), for £131 5s., to Philpot.

PORCHESTER, Henry George, Lord.

EXHIBITED.

Grosvenor, 1884, No. 76, as Lord Porchester as an infant Bacchus with Lions, by the Earl of Carnarvon.

See MASTER HENRY GEORGE HERBERT, *ante*, p. 459.

PORCHESTER, Elizabeth, Lady, and Son. See HERBERT, *ante*, pages 458 and 459.

PORTER, Captain.

Probably the following officer killed at the taking of Manila, 1763.

"This attack cost us some few men, but we lost a most excellent sea-officer, *Captain Porter*, Lieutenant of the 'Norfolk,' sincerely and justly lamented by us all."—*London Gazette*, April 19, 1763.

Sat in March, 1760.

PORTER, Mrs.

Sat in May, 1757.

PORTEUS, Mr.

Paid for before 1761, Mr. Porteus for Mr. Barry, £15 15s.

This payment is probably for the picture of Spranger Barry, as the picture belonged to Mr. *Portis* in 1796. See BARRY, *ante*, p. 58.

PORTLAND, William, 2nd Duke of, F.R.S.

Born March 1, 1709; succeeded July 4, 1726; was a trustee of the British Museum; married, July 11, 1734, Lady Margaret Cavendish Harley,

only daughter and heiress of Edward, 2nd Earl of Oxford; died May 1, 1762.

Sat in October, 1758, and January, 1759.

The Duke of Portland writes, April 3, 1899: "There are pictures of the 2nd Duke and Duchess of Portland in the dining-room at Welbeck, both *by Hudson*."

PORTLAND, William Henry Cavendish, 3rd Duke of, K.G.

Half length, canvas 30 × 25 in.

Born April 14, 1738; M.P. for Weobly, 1761; a distinguished statesman during the reign of George III.; Viceroy of Ireland, 1782; subsequently filled the highest political positions; married, November 8, 1766, Lady Dorothy Cavendish, daughter of William, Duke of Devonshire; died October 31, 1809.

Looking to the right; plum-coloured coat and waistcoat; lace cravat and ruffles; hair powdered and tied with black ribbon; chin clean shaven; right hand thrust in breast of waistcoat; earth bank to right, and grey sky.

Sat in June, 1766. The page that should contain the payments is missing from the ledgers.

Memo., July, 1766: "Copy of Duke of Portland for Mrs. Price only."

The picture belongs to the Duke of Portland, and is No. 395 in the Welbeck catalogue.

PORTLAND, William, 3rd Duke of, K.G.

Three-quarter length, canvas $56\frac{1}{2} \times 45\frac{3}{4}$ in.

Seated to left; crimson velvet coat, lace ruffles, knee breeches, and white stockings; small powdered wig and black tie; holding a paper in his left hand, resting on a table; his right hand raised to his chin; he has an air of listening; architectural background with hemicycle; trees seen through opening to the right; on the table are books and two bronze statuettes, one representing Hercules.

Sat in May, 1786.

EXHIBITED.

Art Treasures, Manchester, 1857, No. 51, by the Duke of Portland.



John William Lloyd (1871-1911)

ENGRAVED.

John Murphy, 1785, 18 × 14 in.

S. W. Reynolds, 5 × 4 in.

The picture belongs to the Duke of Portland, and is No. 33 in the Welbeck catalogue.

PORTLAND, Dorothy, Duchess of.

Half length, canvas 30 × 25 in.

Lady Dorothy Cavendish, only daughter of William, 4th Duke of Devonshire ; born August 27, 1750 ; married, November 8, 1766, William, 3rd Duke of Portland ; died June 3, 1794.

Seated to the right ; left arm supported on a stone ledge ; the head turned to the spectator, nearly full face ; dove-coloured dress with gold hem ; orange scarf round her waist ; the light brown hair is drawn up on the top of the head and tied with pink ribbon, two loose plaits hanging over either shoulder ; she is seated against a rock ; landscape and sky to the right.

The picture belongs to the Duke of Portland, and is No. 396 in the Welbeck catalogue.

PORTLAND, Dorothy, Duchess of.

Half length, canvas 30 × 25 in.

Seated, resting on left arm on a stone ; full face, with high hair and a plait hanging over each shoulder ; white dress, embroidered with flowers ; three rows of pearls round left wrist ; plain background.

EXHIBITED.

Leeds, 1868, No. 1055, by F. W. F. Vernon Wentworth.

National Portrait Exhibition, 1867, No. 581, by Mrs. F. Vernon Wentworth.

PORTLAND, William Henry, 4th Duke of. *See* TITCHFIELD.

PORTMORE, Charles, 2nd Earl of.

Second son of David, 1st Earl of Portmore ; born August 27, 1700 ; married, October 7, 1732, Juliana, daughter of Roger Hale, of Halewell, co. Devon, relict of Peregrine, 3rd Duke of Leeds ; died July 5, 1785. *See* MILSINGTON, *ante*, p. 648.

Sat in October, 1758, as Lord Portmore.

PORTSMOUTH, John, 1st Earl of.

Half-length, canvas.

John Wallop ; born April 15, 1690 ; created Baron Wallop and Viscount Lymington, June 11, 1720, and Earl of Portsmouth, April 11, 1743 ; married, first, in 1716, Lady Bridget, eldest daughter of Charles, Earl of Tankerville, who died, October 12, 1738, and secondly, June 4, 1741, Elizabeth, daughter of James, Lord Griffin, relict of Henry Grey ; died November 23, 1762.

The Earl of Portsmouth writes, April 6, 1899 : " I have the picture by Reynolds of the 1st Earl, which is a three-quarter length of an elderly gentleman, seated, with full wig and coat of a beautiful shade of blue velvet."

Sat in March, 1762. Paid for, March 3, 1762, Lord Portsmouth, £21, and 1762, Lord Portsmouth, £21.

The picture belongs to the Earl of Portsmouth, at Eggesford House, North Devon.

POTT, Miss Emily, as " Thais."

Whole length.

A famous courtesan of Athens, who accompanied Alexander on his Asiatic conquests, and gained such ascendancy over him that she made him burn the royal palace of Persepolis. After Alexander's death she married Ptolemy, King of Egypt. Menander celebrated her charms, on which account she is called Menandrea.

In white drapery ; a flaming torch in her left hand ; right arm extended upwards ; the royal palace of Persepolis burning in the distance.

Paid for, June, 1786, Hon. Mr. Greville for " Thais " and his own picture, £157 10s. Exhibited in the Royal Academy, 1781, No. 10. The head of this picture was painted in 1776. " This," says Walpole, " was drawn from a woman of the town, Emily Bertie, and is too masculine."

St. James's Chronicle, 1781 : " 'Thais' is a lively figure and well painted, but the leg is too straight, which makes the lower part appear as not belonging to the upper."

Morning Herald : " As for 'Thais,' the disproportions between the delicate waist and masculine limbs cannot fail to strike the most unskilful observer."

" 'Thais.' Sir Joshua Reynolds. The picture long remained in the painter's gallery, after the first sitting. The face was painted from the famous Emily Bertie, to which the artist has added great animation. The figure is rushing abroad with a blazing flambeau in one hand, and exciting with the other to the destruction of Persepolis, which is seen in flames. Her drapery, the sky, and everything in the picture is highly characteristic of such a scene, but incorrect throughout. It was a cruel *snouch* in the painter : a fine young girl having paid him seventy-five guineas for an hour's work, and being unable to pay the other half of her portrait, to exhibit her with such a sarcastic allusion to her private life—to call

her *Thais*, to put a torch in her hand, and direct her attention to set fire to the temple of chastity. Such rigorous punishment seldom is inflicted by a rich man on a pretty woman, *merely* from her want of money. We must therefore search amongst other passions for the reason ; although it may be said that, where avarice predominates, it is the greatest absorbent of the human mind."—*Earwig*, Remarks on the Royal Academy Exhibition, 1781.

"A story prejudicial to the character of Reynolds with reference to this picture was circulated in a contemporary publication, the 'Earwig.' It is indignantly denied by Northcote, who asserts, from his own knowledge, that Sir Joshua never painted any person of the name of Emily Bertie, and that the whole story is an entire fabrication. He says, 'The portrait in the character of "*Thais*" was painted in 1776, the head only, on a whole-length canvas, from a beautiful young girl of the name of Emily Coventry, who accompanied a gentleman to the East Indies, where she died in early life. The picture was not finished until 1781, and then sold to Mr. G. for 100 guineas. We learn from Madame D'Arblay's "Correspondence" that Mr. G. was the Hon. C. Greville.'

"Sir Joshua Reynolds is painting a '*Thais*,' for which Miss Emily —, a celebrated courtesan, sat at the desire of Hon. C. Greville.

"Malone also informs us the price was 100 guineas, but the name of the young lady was Emily Pott."—COTTON, 1856, p. 155.

"There is a great controversy about the original of this '*Thais*.' The '*Earwig*,' one of the critical pamphlets which the reawakened vogue of the Exhibition in its new quarters had called into existence, contains in its scurrilous introduction what was probably the current scandal about the picture—that one of the Phrynes of the time (variously called Emily Bertie, Emily Pott, Emily Coventry) had commissioned Sir Joshua to paint her picture, and had paid the half price at the first sitting, but being unable to complete her payment, had left the picture on the painter's hands, who had thereupon converted it into a '*Thais*.' . . . Probably the story recorded at the time by Miss Burney is the most reliable, and we may reconcile her account and Northcote's if we suppose that the Hon. C. Greville, who bought the picture when finished in 1781, had commissioned the portrait of the fair Emily in 1776. The various names given to the sitter are easily explained by the habit of the class to which the original of '*Thais*' seems undoubtedly to have belonged."—TOM TAYLOR, vol. ii., pp. 322, 323.

EXHIBITED.

British Institution, 1817, No. 78, as "*Thais*," by the Earl of Dysart.

Suffolk Street, 1833, No. 101, as "*Thais*," by Admiral Tollemache.

Manchester Art Treasures, 1857, No. 118, as "*Thais*" (Miss Emily Bertie), by J. Tollemache.

ENGRAVED.

F. Bartolozzi, 1792, $16\frac{7}{8} \times 10\frac{1}{4}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 3\frac{7}{8}$ in.

Artist's Proof sold at Sotheby's, 1890, for £23.

The picture lately belonged to Lord Tollemache, of Peckforton Castle, by whom it was sold to the late Baron Ferdinand de Rothschild.

A Miss Pott, in a Grecian dress, was sold at Greenwood's, April 15, 1796, Lot 3, for £1 1s., to Inchiquin.

POTT, Percival, F.R.S.

Three-quarter length, canvas 55 × 43½ in.

Born 1713; principal surgeon to St. Bartholomew's Hospital, 1749; inventor of many surgical instruments; died, December 22, 1788, in Princes Street, Hanover Square.

"The late Mr. Pott was a national honour. He is much more than a national loss. . . . To live by an art is one thing; to improve it is another. . . . Each material department of human malady shrunk before him. He became, with new truth and force, eyes to the blind and feet to the lame. . . . He succeeded Nourse, his master, at St. Bartholomew's, where man and boy he had been occupied above fifty years, and yet, in all that time, who ever found him wanting in any pursuit of urbanity and elegance? He was an interesting converser; he had cultivated literature; he was fond of art. . . . He looked fifty, though at seventy-five. His death was instant, and without a groan. He was sent for to a patient out of town; catching cold, he caught his instant death," etc., etc.—*Gentleman's Magazine*, 1788, p. 1180.

Seated in armchair; beside him a table with books and papers; crimson dress.

Sat in March, 1784, when he was seventy-one years old. Paid for, March, 1789, Mr. Pott, paid by Lord Aylesford, £105. Exhibited in the Royal Academy, 1784, No. 30.

Morning Chronicle, 1784: "The portrait of Mr. Pott, the surgeon, is an admirable proof of the president's superior talent."

Morning Herald, 1784: "No. 30. Portrait of Mr. Pott. This is an excellent performance; the likeness is strong, and the drapery in Sir Joshua's usual style of richness."

EXHIBITED.

National Portrait Exhibition, 1867,	} by St. Bartholomew's Hospital.
No. 833,	
Royal Academy, 1877, No. 221,	

A copy, by Andrew Morton, described as fine, sold in his sale at Christie's, March 14, 1846, Lot 29, for £4, to Durrell.

ENGRAVED.

C. Townley, 1784, 17⅞ × 14 in.

The picture belongs to St. Bartholomew's Hospital.

POTTS, Miss. See MRS. MACKLIN, *ante*, page 603.

POULETT, Margaret, Countess.

Daughter and sole heiress of Ynyr Burges, of East Ham, relict of Sir John Smith Burges, Bart.; married, in 1810, as his second wife, John, 4th Earl Poulett. She died May 27, 1838.

A picture, described as above, was exhibited at Dublin in 1872, No. 329, as "after Reynolds," by Ynyr Burges; but as no sitting or payment is recorded under her maiden name, it being after Reynolds is very doubtful.

POWELL, Miss Harriet.

Three-quarter length.

An actress of considerable repute; appeared in the character of Leonora in the "Padlock."

"Actress and singer; married Kenneth Mackenzie, who was born 1744, created Viscount Fortrose, 1766, and Earl of Seaforth, 1771. He raised a Highland regiment, the 78th Foot; was appointed colonel, and died on his passage with them to the East Indies in August, 1781. He had married, in 1765, the daughter of the 2nd Earl of Harrington, who died February 9th, 1767, aged twenty. He was painted by Reynolds in the group of the Dilettanti Society. He was probably an admirer of female beauty, for Walpole speaks of his first wife as that pretty young woman who killed herself by painting with white lead, of which nothing could break her; and Miss Powell is portrayed as an exceedingly elegant and graceful girl. There appears, however, to have been some secrecy about the marriage, as it is not mentioned in the peerages."—JOHN CHALONER SMITH, p. 682.

The compilers have failed to find any record of her having been Countess of Seaforth in the "Gentleman's Magazine," and no record is given there of the death of the earl.

Dress lined with ermine; pearls in her hair; a goldfinch perched on her left hand.

Sat in March, 1769.

ENGRAVED.

R. Houston, 1771, $17\frac{7}{8} \times 14$ in., }
Eliz. Judkins, 1770, $12\frac{3}{8} \times 9\frac{7}{8}$ in., } with verses to "Sweet Robin."

S. W. Reynolds, $4\frac{3}{8} \times 3\frac{1}{2}$ in., as Miss H. Powell, afterwards Countess of Seaforth.

First State before the verses, by Houston (Buccleuch Collection), sold at Christie's, 1887, for £16 16s.

March, 1769: "Harriet Powell, the actress, with a bird on her hand, as Leonora, in the 'Padlock.'"

POWIS, Henrietta Antonia, Countess of. See HERBERT, *ante*, page 460.

EXHIBITED.

Grosvenor, 1884, No. 50, by the Earl of Powis.

POWIS, Mrs., and Daughter.

Whole length, canvas 93 × 56 in.

Wife of Thomas Jelf Powis, of Berwick House, Salop.

Her eldest daughter, Catherine, married, April 26, 1791, William, Viscount Feilding, son of Basil, 6th Earl of Denbigh; he died in the lifetime of his father, August 8, 1799. She died, January, 1852.

Standing in front in a garden, in a white dress; gold sash, and pink fur-trimmed robe; with her right arm held out, and her left round her daughter, a child in a white and red dress, with turban, who stands on a stone beside her.

Sat in June, 1777, as Mrs. and Miss Powys. Paid for, 1778, Mrs. Powis, for self and daughter, £112 17s. 6d., not carried out into the paid column.

EXHIBITED.

British Institution, 1824, No. 136, }
Royal Academy, 1873, No. 103, } by the Earl of Denbigh.
Guelph, 1891, No. 152, }
Royal Academy, 1894, No. 128, by C. J. Wertheimer.

Sold at Greenwood's, April 16, 1796, Lot 41, as Mrs. Powis and her daughter, full length, for £56 14s., to Dodge.

The picture was evidently never paid for, and remained in the painter's possession until his death, when it was probably bought by Dodge for the then Earl of Denbigh. It was purchased from the Earl of Denbigh by Charles John Wertheimer, the present owner.

The Earl of Denbigh writes, September 25, 1898:

"She was the daughter of a miller in the neighbourhood, and was a great beauty. She was also painted by Romney, and the picture of her was sold some ten years ago by my late father to the late Lord Hillingdon. The child in the picture by Sir Joshua afterwards married Viscount Feilding (my great-grandfather), son of Basil, 6th Earl of Denbigh, and who died before his father. He was a well-known man at the beginning of the century, and, amongst other things, he raised the old 22nd Light Dragoons, largely at his own expense, and took them to Egypt under Sir Ralph Abercrombie."

POWLETT, Lady Catherine, afterwards Countess of Darlington.

Whole length, canvas 55½ × 44 in.

Lady Catherine Margaret Powlett, second daughter and co-heiress of Harry, 6th and last Duke of Bolton; born 1766; married, September 19, 1787, to William Henry, Lord Barnard, afterwards 3rd Earl of Darlington, September 8, 1792, Marquess of Cleveland, September 17, 1827, and Duke of

Cleveland, January 15, 1833. She died, June 17, 1807. An account of her is to be found in "Gentleman's Magazine," 1807, p. 679.

As a young girl, sitting ; her left breast, and arm on which she rests, bare ; her right hand caressing a greyhound at her feet ; on her left a rose-bush, with trees in the distance ; on her right masonry, draped with a curtain.

Sat in April, 1777. Paid for, February, 1778, Lady Catherine Pawlet, £100—believe paid.

EXHIBITED.

Royal Academy, 1877, No. 291, } by the Duke of Cleveland.
Grosvenor, 1884, No. 63, }

ENGRAVED.

J. R. Smith, 1778, 18 × 13 $\frac{7}{8}$ in., as Lady Catherine Powlett.

A First State, Buccleuch Collection, sold at Christie's, 1887, for £29 8s.

Tom Taylor gives the name in pocket-book and index "Paulet." Same in Burke's "Extinct Peerage." "Powlett" in Debrett and Burke.

The picture belongs to Lord Barnard, at Raby Castle, Darlington.

POWNAL, Governor John.

M.P. for St. Germans, 1775 ; Commissioner for the Board of Customs.

Sat in February, 1762, as Governor Pownal.

POWNALL, Captain Philemon.

Whole length, canvas.

"Born and educated at Plymouth. At an early age entered the naval service ; lieutenant under Admiral Boscawen in the action with De La Cluis' squadron off Cape Lagos, 1750 ; captain of the 'Favorite' sloop of war, which, with the co-operation of the 'Active,' captured, off St. Vincent, the Spanish frigate, 'Hermione,' with treasure amounting to upwards of a million sterling ; served under Admiral Rodney in the battle with the Spanish fleet off St. Mary's, 1780.

"On the 15th of June, 1780, the 32-gun frigate, 'Apollo,' Captain Philemon Pownall, cruising in the North Sea in company with the 'Cleopatra,' Captain the Hon. George Murray, was despatched in chase of a cutter in the south-west quarter. At 10.30 a.m., being nearly within shot of the cutter, a large ship was seen standing out from the land, upon which Captain Pownall endeavoured to close the stranger, which was the 32-gun merchant frigate, 'Stanislaus.' The 'Apollo' engaged her, and the fight proceeded, both ships standing in for Ostend. The cannonading continued for an hour, when the brave commander, Captain Pownall, was killed ; the command then devolved upon Lieutenant Pellew. After a good deal of manœuvring the 'Stanislaus' grounded, and Ostend being

neutral territory the action ceased. The 'Stanislaus' was subsequently purchased by the British Government and added to the Navy under the name of the 'Proselyte.' The 'Apollo' suffered severely in the action."—JOSEPH ALLEN'S *Battles of the British Navy*, 1852.

Captain Pownall married Senora N. Majendie, by whom he left an only daughter and heiress, who married Edmund Bastard, M.P., of Kitley, Devon. In 1864 the picture was in the possession of Captain John Bastard, great-grandson of Captain Pownall.

Full face; standing; in naval uniform; leaning the left arm on an anchor; right hand on hip; left leg crossed over the right; sea view in the background, with men-of-war.

Sat in December, 1762, as Captain and Mrs. Pownal; April, 1764, January, 1765, and April, 1769, as Captain Pownall. Paid for before March, 1764, Captain Pownall, £50; after 1767, Captain Pownall, £50. Another entry between October, 1764, and May, 1765, Captain Pownall, Hogarth's work, 13 guineas.

Bought in at Christie's, May 29, 1880, Lot 118, by the owner, Captain Bastard, for £236 5s. The painter's receipt for £105 was to be handed over, if sold, dated 1764.

ENGRAVED.

Edwin Hunt, $7\frac{1}{2} \times 4\frac{1}{4}$ in.

The picture is probably still in the possession of the family.

POWNALL, Mrs., as "Hebe."

Whole length, canvas $92 \times 58\frac{1}{2}$ in.

Jane, daughter of Lewis Arnold Majendie, of Exeter; married, Gibraltar, May 16, 1762, Captain Philemon Pownall, R.N. She left an only daughter and heiress, who married Captain Bastard.

Sat in December, 1762, as Captain and Mrs. Pownal; April, 1769, as Mrs. Pownall. Paid for, March 31, 1764, Mrs. Pownall, £50; between June, 1765, and April, 1770, Mrs. Pownall, £50.

EXHIBITED.

Grafton, 1894, No. 76, by the Duchess of Montrose.

Sold at Christie's, May 29, 1880, Lot 119 (Capt. Bastard, owner), for £99 15s., to Shepherd, with a receipt, dated 1771, for £105; privately sold to Messrs. Henry Graves and Co., who disposed of it in 1880 to W. S. Crawford; July 14, 1894, Lot 33, Montrose sale, bought in for £630; May 4, 1895, Lot 83, Montrose sale, bought in for £315.

The picture, which was bequeathed by W. Stirling Crawford to Agnes, Duchess of Montrose, was twice bought in at her sale and afterwards sold privately to Lord Aldenham, the present owner; it hangs at Aldenham House, Elstree.

POWYS, Miss Elizabeth, afterwards Viscountess Sydney.

Half length, oval, canvas 30 × 25 in.

Daughter and co-heiress of Richard Powys by Lady Mary Brudenel, daughter of the Earl of Cardigan; married, May 19, 1762, Thomas Townshend, created Baron Sydney, March 6, 1783, and Viscount Sydney, June 9, 1789. She died May 1, 1826.

Looking to right; powdered hair; black cap, tied under the chin; blue dress, quilted in front; lace sleeves, her hands in a blue muff.

Sat in February, 1759, as Miss Powis.

EXHIBITED.

National Portrait Exhibition, 1867, No. 494, by Viscount Sydney, G.C.B.

The picture was the property of Earl Sydney, and descended from him to his nephew, the Hon. Robert Marsham-Townshend, who now owns it.

POWYS, Miss Mary, afterwards Lady Stopford and Countess of Courtown.

Half length, oval, canvas 30 × 25 in.

Daughter and co-heiress of Richard Powys (spelt "Powis" in Debrett), of Hintlesham Hall, co. Suffolk; married, April 16, 1762, James, Viscount Stopford, who became 2nd Earl of Courtown, January 12, 1770, and was created a peer of Great Britain, August 15, 1794, as Baron Saltersford, of Saltersford, co. Chester.

Full face; standing; looking to the right; quilled body with bows down the front; cloak, with lace sleeves trimmed with bows; a large fur boa round the neck, and a bunch of roses in bosom; low hair, trimmed with ribbons and pearls.

Sat in February, 1762, as Miss Powis.

ENGRAVED.

A. N. Sanders, 1874, 5 × 4 $\frac{1}{8}$ in.

The picture belongs to the Earl of Courtown.

POYNTER, Lady.

Sat in June, 1762.

POYNTZ, Miss Louisa.

Half length, canvas 27 × 23 in.

Daughter of the Right Hon. Stephen Poyntz, of Medgham, co. Berks ; a sister of Georgiana, Countess Spencer.

Dressed in blue, with flowers at her breast ; her left hand is raised to her head.

Sat in April, 1759. Paid for before 1761, Miss Poyntz, 15 guineas, not carried out ; 1763, Miss Poyntz, £18 18s.

The picture belongs to Earl Spencer, and is No. 504 in the Althorp catalogue.

Mr. Poyntz was painted by Gainsborough, and the picture was exhibited in the Society of Artists, 1761, under the title, "A whole length of a gentleman with a gun."

PRADO, Mrs.

Wife of Mr. Prado, a foreign merchant.

Sat in December, 1760. Paid for before 1761, Mrs. Prado, £10 10s. ; before 1762, Mrs. Prado, £10 10s.

Note to the sitting : "There was a Mr. Prado, a foreign merchant, a neighbour of Horace Walpole's. I thought at first this might have been a misprint for 'Prideaux.' Sir Joshua's spelling of his sitters' names is very loose. His deafness may have led to this."—TOM TAYLOR, vol. i., p. 189 n.

PRATT, Charles, Lord Chief Justice, afterwards Earl Camden.

Created Lord Camden, July 16, 1765, and Earl Camden, May 13, 1786 ; died April 14, 1794. See CAMDEN, *ante*, pp. 144, 145.

A half-length copy, described as corresponding with the large full-length in the possession of the Marquess Camden, at Bayham Abbey, was presented, May, 1877, by the Honourable Society of Judges and Sergeants-at-Law, to the National Portrait Gallery, No. 459.

PRATT, John Jeffreys, afterwards Marquess Camden.

John Jeffreys Pratt was Lord Bayham, May 13, 1786; married, December 31, 1785, Frances, daughter and heiress of William Molesworth, of Wembury, co. Devon, one of the Tellers of the Exchequer, Lord-Lieutenant, and Custos Rotulorum of Kent, Chancellor of the University of Cambridge, and Recorder of Bath. Died in 1840.

Sat early in May, 1786, as Mr. Pratt, and late in May, 1786, as Lord Bayham. Paid for, May, 1787, Lord Baham, £52 10s.

In the Marquess Camden's manuscript catalogue, compiled by Sir George Scharf, C.B., is the following entry :

"A young gentleman, painted by Sir Joshua Reynolds. In a dark crimson coat; handsome smooth face, turned three-quarters to the left. Probably the 1st Marquess Camden, painted on his marriage to Miss Molesworth in May, 1786, when he was Mr. Pratt."

The picture belongs to the Marquess Camden, at Bayham Abbey. *See* BAYHAM, *ante*, p. 64.

PRATT, Mrs., afterwards Lady Bayham and Marchioness Camden.

She became Lady Bayham, May 13, 1786, and Marchioness Camden in 1812.

Sat in April, 1786, as Mrs. Pratt, and May, 1786, and February, 1787, as Lady Bayham. Paid for, 1787, Lady Baham, £100 (entered as owing); received, January 9, 1789, £50, remains £50; August, 1791, Lady Baham, £55.

EXHIBITED.

British Institution, 1833, No. 12, as the late Marchioness Camden, by the Marquess Camden, K.G.

Royal Academy, 1880, No. 36, by the Marchioness Camden.

ENGRAVED.

Charles Waltner, 1880, $19\frac{1}{2} \times 14\frac{1}{4}$ in.

The picture belongs to the Marquess Camden. *See* BAYHAM, *ante*, p. 64 (which describes the same picture), *and* MOLESWORTH, *ante*, p. 652.

Note to the sitting; "Miss Molesworth, whom we saw a few years ago, with her aunt, Lady Lucan, and her cousin, Lady Spencer, is just married to Mr. Pratt, Lord Camden's son" (WALPOLE to SIR HORACE MANN, January 8, 1786).

PRICE, Lady Caroline.

Half length, canvas 30 × 25 in.

She was third daughter of George, 3rd Lord Carpenter, created Viscount Carlingford and Earl of Tyrconnel, May 1, 1761; born 1755; married, 1774, Uvedale Price, of Foxley, co. Hereford, afterwards created a baronet; died July 16, 1826.

Standing, three-quarter face to the right; in a black closely-fitting dress with large buttons, and a double cape; large white fichu round neck; powdered hair, with curls hanging down her back.

Sat in November, 1787. Paid for, December, 1787, Lady Caroline Price, £52 10s.

EXHIBITED.

Agnew Gallery, Old Bond Street, London, 1895, No. 13.

Sold at Christie's, May 6, 1893, Lot 59 (Price, owner), for £3,885, to Wentworth.

ENGRAVED.

J. Jones, 1788, $13\frac{1}{4} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

A. N. Sanders, 1878, $5\frac{1}{4} \times 4\frac{3}{8}$ in.

Proof before the name, by Jones, sold at Sotheby's in 1890 for £28.

The picture belonged in 1878 to General Price, C.B., and in 1888 to Thomas Price, and hung in the Albany until his death. It now belongs to J. Wernher.

PRICE, Mr. Chase.

He lived at Knighton, co. Radnor; was M.P. for Leominster, December 1, 1759, and March 27, 1761, and for Radnor county, April 7, 1768, and October 25, 1774.

Death recorded as under.

"June 28, 1777, Chace Price, in Upper Grosvenor Street."—*Gentleman's Magazine*, 1777, p. 351.

Sat in November, 1765, as Mr. Charles Price, June, 1766, and July, 1768, as Mr. Price. Paid for, July, 1764, Mr. Chase Price, £25; 1767, Mr. Chase Price, £11 15s.

PRICE, Miss Sarah.

Whole length, canvas 49 × 40 in.

The daughter of Chase Price, M.P., and Sarah Glanville, his wife; married Bamber Gascoyne, of Barking; her daughter, Frances Mary Gascoyne, married James, 2nd Marquess of Salisbury, K.G.

A little girl, standing facing the spectator, with her hands crossed ; in a pink dress, showing short blue petticoat ; a handkerchief round her neck ; mobcap and white satin shoes ; in a landscape with lambs ; on the right a pedestal, surmounted by a vase ; on the left, lambs and trees.

Sat in February, 1769, and January, 1770. Paid for, April 7, 1770, Miss Price, £73 10s. Exhibited in the Royal Academy, 1770, No. 147.

“Never was there more grace and character than in this incomparable picture, which expresses at once simplicity, propriety, and fear of her clothes being dirtied, with all the gravity of a poor little innocent.”—WALPOLE.

EXHIBITED.

British Institution, 1813, No. 16, by Mrs. Price.

International Exhibition, 1862, No. 67, by the Marquess of Salisbury.

ENGRAVED.

James Watson, 1770, $13\frac{1}{4} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $6 \times 4\frac{3}{8}$ in.

Second State by Watson in the Buccleuch Collection sold at Christie's, 1887, for £11 11s.

The picture was bequeathed by Mrs. Price in 1826 to her daughter, then Mrs. Bamber Gascoyne, from whom it passed to her son-in-law, the 2nd Marquess of Salisbury ; it now belongs to the Marquess of Salisbury, at Hatfield House.

PRICE, Mrs.

Sat in February, 1759.

PRIDEAUX, Colonel.

John, second son of Sir John Prideaux, Bart., the friend and companion in arms of Wolfe and Amherst, was one of the three young generals selected by the Earl of Chatham to restore the credit of the British arms, which had suffered by a series of reverses in North America. He led the forces under his command with uninterrupted success to Niagara, where he lost his life through the awkwardness of an artilleryman while besieging that fortress in 1759. He married Elizabeth, daughter of Colonel Rolt and sister of Sir Edward Bayntun-Rolt, Bart., of Spye Park.

Sat in March, 1755.

“Advices just received from America bring an account that Brigadier-General Prideaux, with his army of regulars, and the New York provincials, in conjunction with 700 Indians under the command of Sir William Johnson, marched from Oswego on the first of July last

in order to attack Niagara, and that the garrison left to defend Oswego had been attacked by a large body of French and Indians, whom they had repulsed with considerable loss."—*Gentleman's Magazine*, 1759, p. 391.

Letter from Major-General Amherst to Mr. Secretary Pitt, August 5, 1759: "In the afternoon I received an account of a most unlucky accident, the death of Brigadier-General Prideaux, who was walking in the trenches on the evening of the 19th, the gunner carelessly fired a cohorn and shot him, when the approaches were within 140 yards of the covered way. I immediately ordered Brigadier-General Gage to set out for Oswego to take on him the command of that army."—*Gentleman's Magazine*, 1759, p. 435.

See PRADO.

PRINGLE, Sir John, Bart., F.R.S.

Half length, canvas 30 × 25 in.

Youngest son of Sir John Pringle, of Stichel, Roxburghshire; born April 10, 1707; educated at St. Andrews and Edinburgh; studied medicine at Leyden; Professor of Moral Philosophy at Edinburgh; attended the army under the Duke of Cumberland in 1745; published several medical works; received the Copley medal from the Royal Society for his discoveries in medicine; created a baronet, June 5, 1766; married, in 1752, Charlotte, daughter of Dr. Oliver; died January 18, 1782.

To right; black gown; claret-coloured coat.

Paid for, October 28, 1774, Sir John Pringle, £36 15s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 401, by the Royal Society.

Memo.: "August 15, 1774, Sir John Pringle. Verm: minio: giallo di Napoli e nero."

The picture belongs to the Royal Society.

PROBY, Hon. John Joshua, afterwards 1st Earl of Carysfort, and his Sister, the Hon. Elizabeth Proby.

Three-quarter length, canvas 47 × 38 in.

Succeeded to the earldom, October 18, 1772; died April, 1828. See CARYSFORT for his biography, *ante*, p. 155. The sister was born November 14, 1752; married Thos. James Storer, who died November 10, 1792; she died March 19, 1808.

Standing to the right, nearly full face; the boy, in a large black hat and Vandyke dress, holds a book in his left hand; his right, holding a glove, rests on a column; the girl, in front of him, is carrying some flowers in her dress.

Sat as Master and Miss Proby, June, 1765.

EXHIBITED.

Royal Academy, 1881, No. 12, by the Earl of Carysfort.

ENGRAVED.

Charles A. Tomkins, 1866, $5\frac{5}{8} \times 4\frac{1}{2}$ in.

The picture belongs to the Earl of Carysfort at Elton Hall.

PROBY, Captain Thomas.

Half length, canvas 36 × 30 in.

Third son of John Proby ; was a major in Lord Howe's regiment, and was killed at the attack on the lines of Ticonderoga in North America, unmarried, in 1756.

Sold at Greenwood's, April 14, 1796, Lot 12, as Captain Proby (no price). This lot does not appear in the printed catalogue belonging to Mr. A. Graves, but it was in a catalogue lent to him by the Earl of Arran in 1879. The picture was probably withdrawn from the sale at the request of the family.

The picture belongs to the Earl of Carysfort at Elton Hall.

PROBY, William.

Three-quarter length, canvas 49 × 39 in.

Second son of John Proby ; died at sea, unmarried.

The picture belongs to the Earl of Carysfort at Elton Hall.

PROBY, Mrs.

Probably Sarah, daughter of Mr. Pownall ; married Charles, fourth son of John Proby.

Sat in February, 1759.

PULTNEY, William, Viscount.

Half length, canvas 36 × 30 in.

Only son of William Pultney, Earl of Bath ; born January 9, 1731 ; a lord of the bedchamber, M.P. for Westminster, colonel of the Royal Volunteers. He died at Madrid, February 16, 1763. He went there with his regiment in the defence of Portugal.

Sat in March, 1661, several times with his dog. Paid for, 1761, a bill delivered, £138 10s. This entry is between Mrs. Palk and Lord Polteney, and may apply to either. Paid for, 1761, Lord Polteney for a lady, £40.

Sold at Greenwood's, April 15, 1796, Lot 48, for £15, to Inchiquin, as Lord Pultney, Kitcat.

PULTNEY, William, Viscount.

Half length, canvas 35½ × 29½ in.

Seated in a landscape, three-quarter face to the right ; in military uniform, with white waistcoat and white cravat ; left elbow leaning on tree ; holding cocked hat in hand ; sky background.

Sat in April, 1762.

Entered in the first ledger, 1763, Lord Poultny for Coll. Vernon, £30, price not carried out. This picture was also probably left on the painter's hands.

Sold at Greenwood's, April 15, 1796, Lot 46, as Lord Pultney, a copy, for £7 7s., to Cooper.

ENGRAVED.

S. W. Reynolds, 1824, 4½ × 3½ in., as General Lord Pultney, picture then belonging to Josiah Taylor, of Pall Mall.

A picture described as Lord Pultney was sold at Christie's, May 11, 1894, Lot 97 (Blane, owner), for £13 13s., to Stewart. It passed into the possession of Shepherd Bros., who sold it to Charles Sedelmeyer, of Paris, from whom it went to W. L. Elkins, of Philadelphia, the present owner.

PULTNEY, William, Viscount.

Half length, canvas 30 × 25 in.

Entered in the first ledger after 1761, Lord Poulteny for Mr. Lockman. As there is no price carried out, and Lord Pultney died soon after, it probably remained on the painter's hands.

Sold at Greenwood's, April 14, 1796, Lot 2, as the late Lord Pultney, for £1 13s., to Scott.

PURCELL, Master.

Sat in March, 1762, as Master Purcell. Paid for, April 9, 1762, Master Purcells, £52 10s. ; fr. p^d.

From the entry in the ledger as Purcells and the price, the picture was probably a group of more than one boy.



QUANE, Mrs.

Sat in May, 1755.

QUARRINGTON, Mrs., as "St. Agnes."

Half length, canvas 30 × 25 in.

Facing the spectator, with her face upturned ; holding a lamb and a palm branch ; brown dress and green cloak ; dark background.

Sat in July, 1771. Exhibited at the Royal Academy, 1772, No. 209, as a lady in the character of St. Agnes.

"The St. Agnes is a beautiful woman with a Guido-like expression of ecstasy in the upturned face and swimming eyes."—TOM TAYLOR, vol. i., p. 445.

Walpole remarks : "More like St. John."

EXHIBITED.

British Institution, 1813, No. 116, as St. Agnes, by — Knight.

" " 1823, No. 8, as St. Agnes, by George James Cholmondeley.

British Institution, 1858, No. 174, as St. Agnes, by Rev. J. C. Buchanan Riddell.

Royal Academy, 1885, No. 43, as Mrs. Quarrington as St. Agnes, by the Earl of Normanton.

Sold at Greenwood's, April 16, 1796, Lot 54, as St. Agnes, to R. Payne Knight, for £52 10s. Sold by Phillips in 1819 (Knight, owner), as St. Agnes, for £42, and by him in 1821 (Knight, owner), for £43 1s., and by Squibb, 1831 (Cholmondeley, owner), as St. Agnes, for £132 6s. Bought in at Christie's, June 13, 1859, Lot 211, by the owner, Rev. J. Riddell, for £231 ; it was described as "Portrait of Mrs. Quarrington as St. Agnes, the well-known engraved picture, painted in 1771, engraved by Chambers in 1787, and by Bettelini ; originally purchased by Mr. Payne Knight, and afterwards in the possession of G. Cholmondeley ; exhibited at British Institution in 1858." Bought in again by same owner, March 26, 1860, Lot 152, for £157 10s. Sold, June 14, 1862, Lot 120, same owner, for £126, to Graves.

ENGRAVED.

T. Chambers, 1786, $13\frac{1}{2} \times 10\frac{7}{8}$ in.

Bettelini.

S. W. Reynolds, 1834, $5\frac{1}{8} \times 4$ in.

The picture was sold by Henry Graves and Co., in 1862, to the 2nd Earl of Normanton; it now belongs to the Earl of Normanton, and is No. 18 in the Somerley catalogue.

QUARRINGTON, Mrs.

The picture was purchased by Benjamin Booth, from whom it descended to the late Sir Clare Ford, G.C.B. It hangs at 17, Park Street, London.

QUARRINGTON, Mrs., as "St. Agnes."

Half length, canvas $28\frac{1}{2} \times 23$ in.

Bust, seen in front, full face, looking up; brown dress, open in front; dark background, unfinished.

EXHIBITED.

Royal Academy, 1887, No. 24, by H. F. Makins.

A picture of St. Agnes was sold at Christie's, February 6, 1809, Lot 116 (Woodburn, owner), for £3 15s., to James; June 17, 1856, Lot 112, as St. Agnes, the celebrated engraved picture, and bought in for £33 12s.; June 22, 1861, Lot 149 (A. W. Arnold, owner), as St. Agnes, engraved, and bought in for £12 12s.

QUARRINGTON, Mrs.

Replica.

Mr. Henry H. Norie, of Edinburgh, writes, October 5, 1897: "The picture was lately left to me by my first cousin, in whose possession I have seen it for nigh forty years in France. I know he got it from his father, John William Norie, and as he was born as far back as the very year the St. Agnes was in the Royal Academy, and was in flourishing circumstances as a young man, he may have acquired it as early as 1809. My cousin died aged eighty-five, and led me to understand he had seen it from infancy."

This picture has the appearance of being a sketch finished by some one else. It belongs to Henry H. Norie.

Another genuine sketch of this subject was formerly in the possession of Mrs. Nosedá, and more recently in the possession of Thomas McLean.

✓ QUEENSBERRY, William, 4th Duke of. See LORD MARCH, *ante*, page 619.

✓ QUEENSBERRY, Caroline, Marchioness of. See MONTAGU-SCOTT, *ante*, page 656.

✓ QUIN, James, Actor.

Born 1693 ; died 1766.

EXHIBITED.

Dublin, 1853, No. 84, as Quin in the character of Falstaff,	} by Sir Percy Nugent, Bart.
Dublin, 1872, No. 140a,	

As there is no record of Quin sitting to Reynolds, and no mention of the name in the ledgers, the picture must be considered as of doubtful authenticity.

Tom Taylor, in his "Life of Reynolds," gives the account from Fulcher of Gainsborough's portrait, and other particulars respecting his connection with Hogarth and Hayman, but no mention of a picture of him by Reynolds.

A portrait of Quin in the character of Falstaff, described as from the collection of the Earl of Clare, was sold as by Gainsborough at Christie's, July 4, 1896, Lot 80, for £105, to Agnew. There is no doubt that this picture is by Hayman, Quin's friend and boon companion, who also painted him in the "buck basket."

✓
RADCLIFFE, Mr. Walter, of Warleigh.

Half length, canvas 30 × 25 in.

In coat with broad velvet collar and large gold button-holes ; white neckcloth and frill ; three-quarter face to the right.

Sat in October, 1757, and January, 1762, as Mr. and Miss Ratcliffe, Paid for after 1761, Mr. Radcliffe, £10 10s. ; March 18, 1763, Mr. Radcliffe. £10 10s.

There are also in the first ledger two payments that throw some light as to how the portrait of Miss Fordyce also came into the possession of the Earl of Morley :

	£	s.
1761. Mr. Radcliffe for a Lady, Miss Fordyce	10	10
1762. Mr. Radcliffe for Miss Fordyce	10	10
	<i>See ante</i> , p. 325.	

The painter may have at first concluded that it was his sister, as the name of Fordyce is added afterwards.

ENGRAVED.

S. W. Reynolds, 1822, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

The Earl of Morley writes from Saltram, April 3, 1899 : " Mr. Walter Radcliffe was a neighbouring landowner. His descendants still live at Warleigh, about five miles from here. This picture is one of a series of portraits of relatives and friends of my great-grandfather, which were apparently painted for him. Six of them are by Sir J. Reynolds, two by Northcote, and eight by Stewart."

The picture belongs to the Earl of Morley at Saltram.

✓
RADCLIFFE, Miss.

Sat in January, 1757, as Miss Radcliffe, and January, 1762, as Mr. and Miss Ratcliffe. *See* FORDYCE, *ante*, page 325.

RADNOR, Jacob, 2nd Earl of. *See* BOUVERIE, *ante*, page 103.

V RADNOR, Anne, Countess of.

Three-quarter length, canvas 49 × 39 in.

Hon. Anne Duncombe, daughter and co-heiress of Anthony, Lord Feversham; born 1759; married, January 24, 1777, Jacob, 2nd Earl of Radnor; died, October 14, 1829.

Three-quarter face, turned to the right; in white muslin dress with fichu and blue sash; wearing a large black hat with ostrich feathers; both hands showing; landscape background.

Sat in June, 1786. Paid for January, 1787, Lady Radnor, £105.

EXHIBITED.

Royal Academy, 1876, No. 15, by the Earl of Radnor.

The picture belongs to the Earl of Radnor.

RADNOR, Catherine, Countess of. See CLINTON, *ante*, page 178.

V RAIN, Miss.

Sat in January, 1761, as Miss Rayne. Paid for, February 14, 1761, Miss Rain, £10 10s.; frame paid, £3 13s. 6d.; February, 1762, Miss Rain, £10 10s.

RAINSFORD, Mrs.

Half length, canvas 29 × 24 in.

In a hat and white feather.

"February 6, 1759, wife of Charles Rainsford, Deputy Lieut.-Governor of the Tower."
—*Gentleman's Magazine*, 1759, p. 94.

EXHIBITED.

British Institution, 1813, No. 89, as portrait of a lady in first catalogue, and as Mrs. Rainsforth in second catalogue, by the Marchioness of Thomond.

Sold in the Thomond sale, May 18, 1821, Lot 59, as Mrs. Rainsford in a hat and white feather, for £57 15s., to Stuart Wortley.

RALPH, Mr.

Formerly lived with Sir Joshua. See KIRKLEY, *ante*, page 554.

RAMSAY, Mr.

Mentioned in Cotton's Catalogue as having sat in September, 1755, but not entered in pocket-book, as copied by Tom Taylor.

RAMSDEN, Mr.

"November 16, 1770, William Ramsden, York."—*Gentleman's Magazine*, 1770, p. 543.

"October 7, 1770, James Ramsden, late a Commissioner of the Wine Licence Office."—*Gentleman's Magazine*, 1770, p. 487.

"February 8, 1769, Robert Ramsden, brother to Sir John."—*Gentleman's Magazine*, 1769, p. 111.

The above were all brothers of Sir John Ramsden, Bart.

Sat in May, 1755.

RAPP, Mr.

Described in Cotton's Catalogue as sitting December, 1758, but the pocket-book, as copied by Tom Taylor, gives Mr. Knapp. See KNAPP, *ante*, page 554.

RAPHOE, Rev. James King, Dean of. See KING, *ante*, page 553.

RAWDON, Francis, Lord, afterwards Earl of Moira and Marquess of Hastings.

Whole length, canvas 94 × 58 in.

Born December 9, 1754 ; a gallant soldier, eloquent and popular statesman ; eldest son of the Earl of Moira. His distinguished services culminated in his appointment in 1812 as Governor-General of India. He inherited, on the death of his mother in 1808, the baronies of Hastings and Hungerford, and December 7, 1816, was created Marquess of Hastings, having been previously (March 5, 1783) created a peer of Great Britain as Baron Rawdon ; married, July 12, 1804, Flora Muir, Countess of Loudoun in her own right ; died November 28, 1825.

White waistcoat, single-breasted ; blue collar and small buttons ; epaulet on right shoulder ; white breeches ; double-breasted coat with buttons at equal distances ; his cocked hat and sword in his right hand ; left arm raised, the forefinger touching the chin ; the drapery of a tent attached to a tree ; in the distance a battle.

Sat in June, 1789, as Lord Rawdon. Paid for, May, 1790, Lord Rawdon, £210. Exhibited in the Royal Academy, 1790, No. 94, as a portrait of a nobleman.

A critic, July 26, 1789, says: "Much honour will be attained by Sir Joshua if he finishes his portrait of Lord Rawdon as it was begun. This is a full length, and is intended for the Duke of York."

Another critic, September 26, 1789, says: "Lord Rawdon's *head* is done—and, what is extraordinary with Sir Joshua, in two sittings. The figure, drapery, and landscape are sketched out, and in their first colour—so may be safely as well as easily finished. This is for the Duke of York."

London Chronicle, 1790: "The whole length of Lord Rawdon, No. 94, is also an admirable portrait."

St. James's Chronicle, No. 94: "Lord Rawdon. The resemblance is good, the figure spirited and well painted; but the sky is exceptionable, and the tints too blue and too violent."

Another critic, 1790, says: "Sir Joshua Reynolds has contributed seven pictures—that of an officer is destitute of the energy and fervour usual from his pencil."

Another critic, 1790, says: "The President has not contributed this season his usual support, whether we look to numbers or value. His pictures are *seven*, and of these the best are the portraits of Lord Rawdon (No. 94), and Mrs. Billington (No. 181). The former of these bears a sufficient stamp of mind and character to place it second only to that of Mr. Sheridan in the last Exhibition."

Another critic, 1790, says: "Lord Rawdon, Mr. Tompkins, etc., are, what Mrs. Billington is not, striking likenesses."

Another critic, 1790, says: "The full length, No. 94, is a very characteristic and spirited likeness of that ornament to the English peerage—Lord Rawdon."

Another critic, May, 1790, says: "The President has happily expressed in this portrait the heroic character of his lordship, and this picture may justly be ranked among his best."

Another critic, May 4, 1790, says: "Lord Rawdon's portrait is a present to the Duke of York—the Duke having given Lord Rawdon his."

Those criticisms, which are without the name of the paper from which they are taken, are extracted from a valuable book of old cuttings (which formerly belonged to David Roberts, R.A.) kindly lent to the compilers by T. Humphry Ward. The titles of the newspapers are all cut off, and none of these criticisms are to be found in the British Museum set of old newspapers.

EXHIBITED.

British Institution, 1813, No. 92, as Earl of Moira, by the Duke of York.

" " 1827, No. 144, as Earl of Moira, by George IV.

" " 1846, No. 50, as Earl of Moira,

International Exhibition, 1862, No. 111, as the } by Her Majesty the
Marquess of Hastings, Queen.

Sold at Christie's, April 7, 1827, Lot 107, whole-length portrait of the Earl of Moira (Duke of York, owner), for £72 9s., to Seguer, probably for George IV.

ENGRAVED.

J. Jones, 1792, $24\frac{1}{4} \times 15\frac{1}{4}$ in.

R. B. Parkes, 1863, $7\frac{3}{8} \times 4\frac{3}{4}$ in.

The picture, which was painted as a present to the Duke of York, was purchased at his sale in 1827 by George IV. It now belongs to Her Majesty the Queen, and hangs at Buckingham Palace.

RAWDON, Francis, Lord, afterwards Earl of Moira and Marquess of Hastings.

Half length, canvas, oval.

Full face, towards the right; in military uniform, with no epaulets; coat open at the top; black neckcloth and white frill; powdered hair with pigtail at the back; sky background.

Sold at Christie's, February 4, 1871, Lot 358, as Lord Moira (Anthony, owner), for £3 15s., to Grindley.

ENGRAVED.

J. Baldrey, 1784 (oval), $5\frac{3}{8} \times 4\frac{1}{4}$ in.

Stanier, 1791 (oval), $4\frac{1}{4} \times 3\frac{1}{4}$ in., for the "European Magazine."

There is no record of a sitting for a portrait before 1789, but as he is described as Lord Rawdon by Earl Cornwallis in his despatch announcing the victory at Camden, August 21, 1780 (see "Gentleman's Magazine," 1780, p. 455), he must have borne the courtesy title of Lord Rawdon after 1761, when his father was created Earl of Moira, until he was himself created Baron Rawdon in 1783.

RAWDON, Francis, Lord, afterwards Earl of Moira and Marquess of Hastings.

Described by Dr. Hamilton as in the dress of the period.

ENGRAVED.

J. Jones, 1794, $8\frac{1}{2} \times 6\frac{1}{2}$ in.

RAY, Mr.

Sat in April, 1760. Paid for before 1761, Mr. Ray, £21. Case, etc., paid.

RAY, Mrs.

Paid for before 1761, Mrs. Ray, £21. Case, etc., paid.

RAY, Miss.

"A most unprecedented murder was committed on the person of Miss Ray by the Rev. Mr. Hackman, who, being desperately in love with her, watched her from the play, and as

she was stepping into her coach, amidst a crowd of people, clapped a pistol to her ear and shot her through the head; she dropped and expired without a groan. His intention was instantly to have destroyed himself, but in that he failed, and not endeavouring to make his escape, he was secured and committed to prison. . . . The deceased had for more than sixteen years been connected with Lord Sandwich, had been the mother of nine children, five of whom are now alive. At the time Lord Sandwich was first captivated by her person, she was in her sixteenth year, and apprenticed to a mantua maker in Clerkenwell.”—*Gentleman's Magazine*, April 7, 1779, p. 211.

“The town was still in a ferment, not about the court-martial on Sir Hugh Palliser, which had followed Keppel's triumph and Fox's bold motion for the removal of Lord Sandwich from the Admiralty; but even more about the startling murder of Lord Sandwich's mistress, Miss Ray, by Hackman. Since Miss Blandy's parricidal poisoning twenty-six years before, no crime, not even Dodd's forgery last year, had so excited the town. Hackman, too, was a clergyman, and, unlike Dodd, had attempted to blow out his brains, but ineffectually, and he also was hanged, the second clergyman given to the gallows within a twelvemonth. Hackman was tried on the 16th of April. Boswell was present, and had the great pleasure of describing the scene at the club next day. Dr. Johnson was in the chair, and the guests included Lord Althorp, Beauclerc, Boswell, Burke, Sir Joshua, and George Steevens. Hackman was the subject of the day. Boswell wound up his description of the trial with an account of the prisoner's peroration: ‘I have no wish to avoid the punishment which the laws of my country award to my crime, but, being already too unhappy to feel a punishment in death, or a satisfaction in life, I submit myself with penitence and patience to the judgment of Almighty God.’ ‘I hope,’ said Johnson in a solemn manner, ‘he shall find mercy.’”—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 267.

Sold at Greenwood's, April 14, 1796, Lot 16, as Miss Ray (three-quarter length), for £4 4s., to Tatham.

V RAYMOND, Lady.

“April 14, 1778. The Lady of Sir Charles Raymond, banker, in Birchin Lane.”—*Gentleman's Magazine*, 1778, p. 190.

Sat in April, 1758.

RAYNE, Miss. *See* MISS RAIN.

READE, Sir John, 4th Bart.

Married, in 1759, Harriet, daughter and heiress of William Barker, of Sunning, co. Berks; died November 9, 1773.

In a blue and gold dress.

Sold at Christie's, July 13, 1895, Lot 12 (Sir J. C. Reade, owner), for £14 14s., to Leggatt.

Second Payment

	Miss Roberts	+	10	10
	Miss Reddell	— /	10	10
Feb. 1762	Miss Pain	— /	10	10
1762	Madame de Rena	for last month	21	0
April 12	Mr. Rice	— /	21	0
	Mr. Ayder	— /	15	0
	Mr. Radcliffe	for Miss Todges	10	10
March 1762	Mr. Radcliffe	paid	0	10
From P ^d	Lord Rothes	— /	21	
Feb. 1764	Miss Reynolds of Lancaster	— /	15	15
Nov. 1760	Mr. Riddle	— /	105	0
1760	Lord Rothes	paid in full ¹⁰⁰ remains unpaid of 50 of the full Lord Rothes not paid 50 one year paid for only the other 50 and only 50 paid to me		
May 20 1764	Dutchess of Richmond	she has paid	£	
	Mr. Croft & family	— /	200	
Dec. 2 1768	Lord MacLagan	a head given to him ^{£100} £100		
	Dutchess of Richmond	sent to Lord Holland		
	to Sir Thomas Robinson to be paid	by Sir Thomas	£	
Dec. 1770	Lord Romney	for the Society in the fund	150	
May 1772	Dr. Robertson	— /	36	15

REDDELL, Miss.

"May 5, 1774. In East Street, Red Lion Square, Ambrose Reddall, Receiver General for the County of Bedford."—*Gentleman's Magazine*, 1774, p. 259.

Sat in April, 1761. Paid for, 1761, Miss Reddell, £10 10s., and before 1762, Miss Reddell, £10 10s.

Memo., May, 1761: "For Captain Reddell, at Eversholt, near Woburn, Bedfordshire, to be sent by Rock, the Woburn carrier, from the Windmill Inn, St. John Street."

RENA, La Contessa Della.

Three-quarter length, canvas.

A Florentine; came to England with Lord Pembroke in 1757, and was a *chère amie* of the notorious Lord March, afterwards Duke of Queensberry.

Seated, with her left elbow on a table; holding a music-book with left hand, the right hand turning over the leaves; three-quarter face looking to the right; dress with ruchings in front, with loose cloak over her shoulders; with wide lace sleeves and white fichu round her neck; three rows of pearls round her neck, and pearl earrings; a low white cap on her head; plain background, with column to the right.

Sat in July, 1759, March, 1760, and September, 1761. Paid for, February, 1762, Madame La Rena, for Lord March, £21.

ENGRAVED.

G. S. Shury, 1867, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

The picture, which belonged in 1867 to William Angerstein, of the Woodlands, Blackheath, is now in the possession of the Earl of Rosebery.

"I have had Lord March and his Rena here, which did not raise my reputation in the neighbourhood."—*Selwyn and his Contemporaries*, vol. ii., p. 97, and *Walpole's Letters*, vol. iv., p. 237.

Note to the 1759 sitting: "An Italian mistress of Lord March. Is this the dark woman in a fly cap and purple dress, with a sheet of music in her hand, exhibited at the British Institution, 1862?"—TOM TAYLOR, vol. i., p. 177, note.

RENA, La Contessa Della.

Half length, oval, canvas 30 × 25 in.

In white mantle, and muslin scarf round shoulders; pink dress; wearing an ornamented cap; pearls round her neck.

The picture belongs to Lord Burton.

REYNOLDS, Sir Joshua, P.R.A.

Son of the Rev. Samuel Reynolds, Fellow of Balliol College, Oxford, and Master of Plympton Grammar School; born July 16, 1723; evinced an early aptitude for painting; was placed under Thomas Hudson, who was himself the pupil and son-in-law of J. Richardson, as an apprentice in 1740. A premium of £120 was paid for him, and his first residence in London was in Great Queen Street, Lincoln's Inn. He remained with Hudson for two years; he then returned to Devonshire, and commenced painting at Plymouth Dock. In a letter dated January 3, 1744, his father speaks of his having painted twenty portraits. He returned to London at the end of 1744. Early in 1749 he sailed with Admiral Keppel in the "Centurion," and after spending some years in Italy returned to London, October 16, 1752, taking apartments in St. Martin's Lane. In 1753 he removed to 5, Great Newport Street (now the Reynolds Galleries), where he commenced housekeeping, and it was then that he first made the acquaintance of Dr. Johnson. In 1762 he removed to 47, Leicester Square, where he resided until his death; this house has for many years been occupied by Messrs. Puttick and Simpson, the auctioneers. In 1765 he was introduced to the Thrales, and elected a member of the Dilettanti Club in 1766; became first President of the Royal Academy in 1768, and was knighted April 21, 1769; had the honorary degree of D.C.L. conferred upon him by the University of Oxford in July, 1773; elected Mayor of Plympton, September, 1773; lost the sight of his left eye towards the end of 1789, and died February 23, 1792. He was buried in St. Paul's Cathedral. He left by will everything, with the exception of special bequests, to his niece, Miss Mary Palmer, afterwards Marchioness of Thomond. Amongst the special bequests were the following pictures by himself:

Earl of Upper Ossory—the first choice of any picture of his painting. (He selected "Venus and Cupid.")

Lord Palmerston—the second choice. (He selected the "Infant Academy.")

Duke of Portland—the "Angel in Contemplation."

Mrs. Bunbury—the portrait of her son.

Mrs. Gwyn—her own portrait with a turban.

The pictures painted by Sir Joshua Reynolds in his possession at his death were sold at Greenwood's, April 14-16, 1796. The following paragraph appeared in a newspaper, March 7, 1792:

"In Sir Joshua's attic story there are a number of portraits, for which half price has been paid, but which the persons who sate, from caprice or other causes, have neglected to send for; these, it is probable, will now come into the market, and those who have a reverence for their ancestor, may have a 'Hero' or a 'Beauty' at a moderate price."

The following paragraphs appeared in other papers:

"The profits of Sir Joshua Reynolds's pencil must have been considerably diminished of

late years, probably by the number of rival artists. If this had not been the case, his fortune would have been immense. Dr. Johnson mentions in one of his letters that in the year 1762 *Mr. Reynolds* got £6,000 per annum."

"As a *portrait painter* he was the master of his country ! He first introduced that style of *negligence in drapery* which, not being the formal fashion of any particular day, will last through time."

"To enumerate all his great pictures would be impossible. Some of them, however, truth to tell, have expired before their master."

"Sir Joshua Reynolds. The unexpected sudden death of this gentleman made it the wish of those who knew him that the body should be opened.—John Hunter performed the operation.—It was discovered that the immediate cause was a preternatural enlargement of the *Liver*, which had grown to a size almost before unheard of."

"The admirers of the art have to regret that an engagement between the late Sir Joshua Reynolds and Gainsborough was not carried into execution, viz., the *painting of each other's PORTRAIT* ! The canvas was stretched for both, and Sir Joshua gave one sitting to his *distinguished rival*."

The following will show the prices that Sir Joshua Reynolds charged for his portraits :

At Devonport, before the visit to Italy, head, three guineas.

At Plymouth, head, five guineas.

While residing in St. Martin's Lane his prices were ten, twenty, and forty guineas for a head, half length, and whole length.

"When at 5, Great Newport Street, in 1753, he raised his prices to a level with Hudson's :

"A head, twelve guineas.

"Half length, twenty-four guineas.

"Whole length, forty-eight guineas.

"A few years afterwards they both raised them to fifteen, thirty, and sixty guineas."—

TOM TAYLOR, vol. i., p. 101.

Johnson, writing to Langton, January 9, 1759, mentions that Reynolds within these few days has raised his price to twenty guineas for a head.

"On the flyleaf of the pocket-book, 1764, I find, in his own hand, the dimensions and prices of his pictures as follows :

Whole length, 7 ft. 10 in. by 4 ft. 10 in.	150 guineas.	75 guineas.
Half length, 4 ft. 2 in. by 3 ft. 4 in.	70 "	35 "
Kit Kat, 3 ft. by 2 ft. 4 in.	50 "	25 "
Three-quarter, 2 ft. 6 in. by 2 ft. 1 in.	35 "	17½ "
The <i>teller de teste</i> (<i>tela di testa</i> , or head), canvas, 2 ft. ½ in.		
by 1 ft. 6 in.	30 "	15 "

"Of these prices the half was required to be paid at the first sitting—a practice said to have been first introduced by Sir Joshua."—TOM TAYLOR, vol. i., p. 224.

"Next year he dropped the distinction of price between three-quarter and head sizes."—TOM TAYLOR, vol. i., p. 224, note.

The price Reynolds had for a head size, 30 × 25 in., after he returned to England, was at first £5 5s. ; 1755, £12 12s. ; 1758, £21 ; 1760, £26 5s. ; 1770, £36 15s. ; 1780, £52 10s.

"In 1778 the prices are still on the same scale as fixed in 1766 : £157 10s. (150 guineas), whole length ; £73 10s. (70 guineas), half length ; £52 10s. (50 guineas), three-quarters with hands), £31 10s. (30 guineas, or, with frame, £36 15s.), head. Sometimes part payments are noted ; but the entries under the head "first" or "second payments" are often

of the full amount. The half payment at the first sitting was evidently not at all regularly insisted on ; payments were often long deferred, and often made by bond or bill instead of cash."—TOM TAYLOR, vol. ii., p. 228, note.

"In 1779 Sir Joshua's prices were still £36 10s. for a three-quarter or head ; £52 10s. for a Kit-Kat ; £73 10s. for a half length, and £157 10s. for a whole length."—TOM TAYLOR, vol. ii., p. 277 note.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1746, aged 23.

Full face, looking out ; long hair, extending to the shoulders ; body turned to the right ; with a black cloak ; wide collar turned back ; collar of shirt showing over, with lace ruffle at throat.

EXHIBITED.

British Institution, 1823, No. 42, by E. Lovell Gwatkin.

Leeds, 1868, No. 1048, by J. R. Gwatkin.

Grosvenor, 1884, No. 2, by Mrs. Gwatkin.

Bought in at Christie's, June 9, 1865, Lot 113, by the owner, Mrs. Gwatkin, as the "first portrait of himself," with the latest portrait, for £63.

ENGRAVED.

Richard Josey, 1876, 4 $\frac{3}{4}$ × 4 in.

"To this date (1746) also must be referred the beautiful head of himself, now in the possession of his grandniece, Mrs. Gwatkin, in whose dining-room at Plymouth this, the earliest portrait of the painter, hangs side by side with the latest which he painted of himself. It is masterly in handling, and powerful—almost Rembrandtesque—in chiar-oscuro. The hair flows, without powder, in long ringlets over his shoulders. The white collar and ruffled front of the shirt are thrown open. A dark cloak is flung over his shoulders. There is not a trace of Hudson in the picture."—LESLIE AND TAYLOR, *Life of Reynolds*, vol. i., pp. 30, 31.

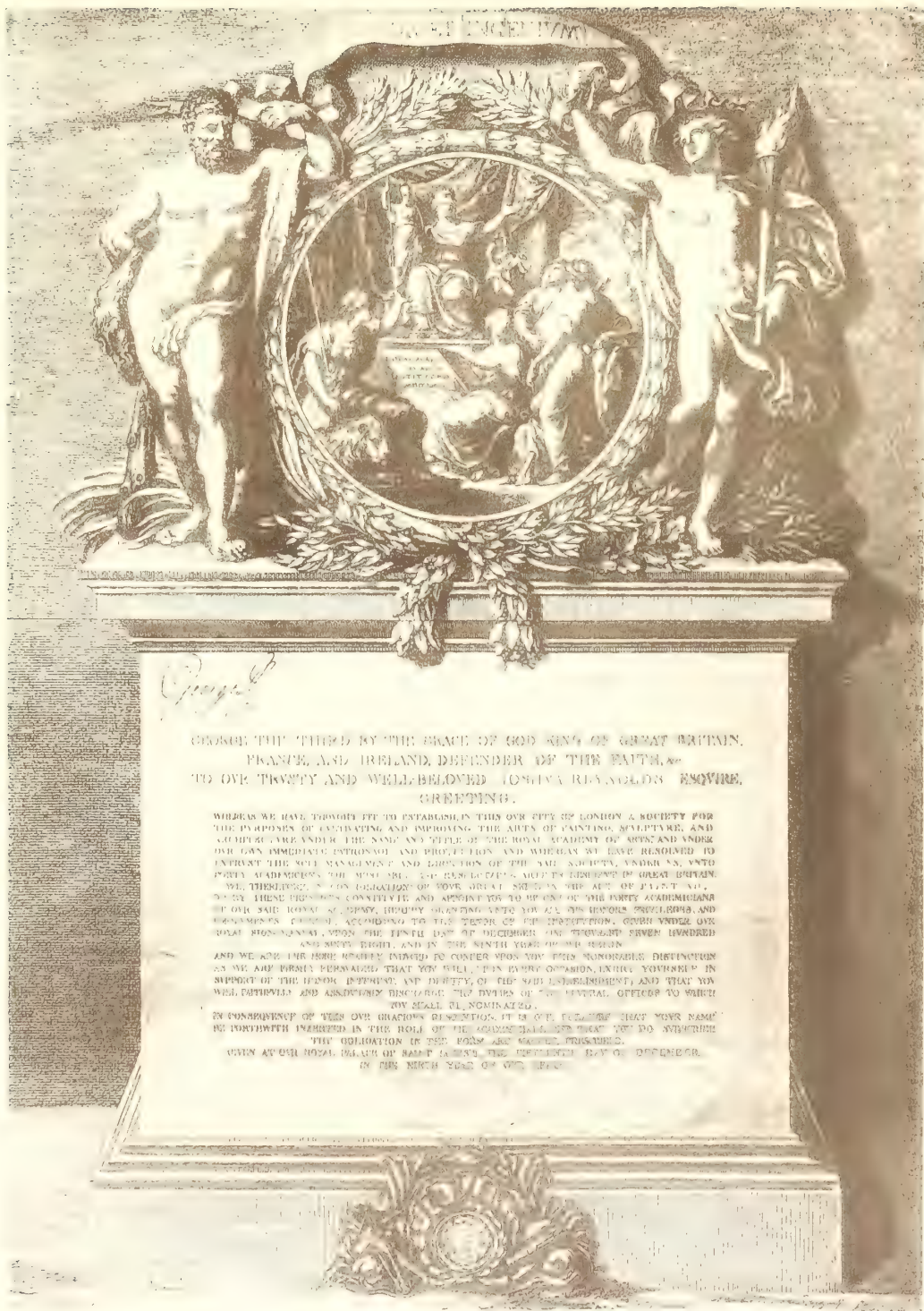
"According to Eastlake, the earliest portrait he painted of himself was one in the possession of his niece, Mrs. Gwatkin, of Princess Square, Plymouth. It is a fine Vandyke-like picture, and in good preservation. It was exhibited at the British Institution in 1823."—COTTON, 1856, p. 64.

The picture, which was given to his niece, Mary Palmer, was left by her to her sister, Mrs. Gwatkin, and given by her to her grandson, J. Reynolds Gwatkin, is in the possession of R. G. Gwatkin, at the Manor House, Potterne, Devizes.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in., oblong.

1748, aged 25.



GEORGE THE THIRD BY THE GRACE OF GOD KING OF GREAT BRITAIN,
FRANCE, AND IRELAND, DEFENDER OF THE FAITH, &c.
TO OUR TRUSTY AND WELL-BELOVED JOSHUA REYNOLDS ESQUIRE,
GREETING.

WHEREAS WE HAVE THOUGHT FIT TO ESTABLISH IN THIS OUR CITY OF LONDON A SOCIETY FOR
THE PURPOSES OF ENCOURAGING AND IMPROVING THE ARTS OF PAINTING, SCULPTURE, AND
ARCHITECTURE UNDER THE NAME AND TITLE OF THE ROYAL ACADEMY OF ARTS, AND WHERE
OUR OWN IMMEDIATE INSTRUCTION AND PROTECTION, AND WHEREAS WE HAVE RESOLVED TO
ENTRUST THE SOLE MANAGEMENT AND LIBERTY OF THE SAID SOCIETY, UNDER AS, YET
FURTHER ADVANCEMENT OF THE SAID ARTS, TO OUR RESPECTABLE AND TRUSTED MEMBERS OF GREAT BRITAIN.
WE THEREFORE, BY OUR LETTERS UNDER GREAT SEAL, ON THE FIRST DAY OF JULY, 1768,
GAVE TO THESE MEMBERS, CONSTITUTED AND APPOINTED TO OFFICE OF THE SAID SOCIETY, AND
OF OUR SAID ROYAL ACADEMY, FULL POWER AND AUTHORITY TO DO ALL AND SINGULAR THINGS, AND
TO MAKE SUCH BY-LAWS, ACCORDING TO THE TENOR OF OUR INSTRUCTIONS, GIVEN UNDER OUR
ROYAL SIGNMAN'S HAND, UPON THE FIFTH DAY OF DECEMBER, ONE THOUSAND SEVEN HUNDRED
AND SIXTY EIGHT, AND IN THE NINTH YEAR OF OUR REIGN.
AND WE ARE HEREBY FURTHERED THAT YOU SHALL, IN EVERY OCCASION, EXCITE YOURSELF IN
SUPPORT OF THE HONOR, INTEREST, AND DUTY, OF THE SAID ESTABLISHMENT, AND THAT YOU
WILL DILIGENTLY AND ASSIDUOUSLY DISCHARGE THE DUTIES OF THE SEVERAL OFFICES TO WHICH
YOU SHALL BE NOMINATED.
IN CONSEQUENCE OF THESE OUR GRANTING DISCRETION, IT IS OUR WILL THAT YOUR NAME
BE FORTHWITH ENTERED IN THE ROLL OF THE ACADEMY, AND THAT YOU DO WHATEVER
THE OBLIGATION IN THIS FORM ARE MADE, INCURRED.
GIVEN AT OUR ROYAL PALACE OF SAINT JAMES, THE TWENTIETH DAY OF DECEMBER,
IN THE NINTH YEAR OF OUR REIGN.

DIPLOMA AS ROYAL ACADEMICIAN OF SIR JOSHUA REYNOLDS, P.R.A.

*From the original bequeathed to the Royal Academy in 1892
by the late Henry Grove*

In early life, holding a palette, and shading his eyes with his other hand.

EXHIBITED.

National Portrait Exhibition, 1867, No. 517, by the National Portrait Gallery.

Sold at Christie's, May 24, 1845, Lot 62 (Lane, owner), described as his own portrait, painted previous to his visit to Italy, for £294, to Smith, of Bond Street; May 15, 1858, Lot 40 (Joseph Sanders, owner), and described as Sir Joshua Reynolds, holding his palette, etc., for £283 10s., to the National Portrait Gallery.

ENGRAVED.

S. W. Reynolds, 1795, $12\frac{1}{8} \times 10$ in.

R. Cooper, 1813, $4\frac{5}{8} \times 3\frac{3}{4}$ in. (upright, cut down and reversed).

S. W. Reynolds, $5 \times 4\frac{1}{2}$ in. (oblong).

The engraving by Cooper is inscribed "from a drawing by John Jackson."

This picture was originally the property of Thomas Lane, of Coffleet, and was purchased at his sale in 1845 by Smith, of Bond Street, for Joseph Sanders, of Johnston Hall, at whose sale in 1858 it was purchased by the trustees of the National Portrait Gallery, where it now hangs, No. 41.

"It has been supposed that soon after his return to Devonshire Reynolds painted the portrait of himself, formerly in the possession of Mr. Lane, of Coffleet, which represents him as a young man with pencils and palette in one hand, shading the light from his eyes with the other. This very fine picture is now in the National Portrait Gallery, and there is a mastery in its execution that creates a difficulty in referring it to so early a period of his practice. The face is youthful, but Mr. William Carpenter, who attributes it to a later time, noticed to me that the mouth is exactly as it appears in all the portraits of him painted after the accident in 1749, by which the form of his upper lip was injured."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 34.

"From the testimony—chiefly of Northcote—it is known that he produced several portraits, which are acknowledged to be very fine. Particularly one of himself, formerly in the possession of Mr. Lane, of Coffleet, which represents him as a young man, with pencils and palette in his left hand, shading the light from his eyes with the right—a work of extraordinary merit, and the attitude singularly bold and original."—COTTON, pp. 59 and 60.

"To this pre-Italian period of the painter's career must belong a remarkable portrait of himself by himself, which, since 1858, has been in the National Portrait Gallery. It shows the youthful Reynolds in half-length, wearing a yellow brown coat, blue waistcoat, and plain white neckcloth, with large linen ruffles at the wrists. He has his palette and mahlstick in his right hand, and holds his left in front of his forehead, gazing the while intently at the spectator (or at himself in the mirror), an attitude which may possibly have been borrowed from some seventeenth-century Bolognese painter limning himself. This was engraved in stipple—the reverse way—in 1813 by R. Cooper, as a frontispiece to Northcote's 'Life of Reynolds,' and also in mezzotint by S. W. Reynolds."—PHILLIPS, p. 13.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 24 in.

1750, aged 27.

Full face, turned towards the left ; own curly hair ; in a brown suit ; coat opened with five buttons, with folding collar ; waistcoat open at the top ; white neckcloth, with frill.

Probably painted in Rome. There is in one of his Roman note-books, April 23, 1750, " My own picture, Iacimo's picture."

Sold at Christie's, May 4, 1810, Lot 76, Caleb Whitefoord's sale, with portrait of a naval officer, for £14 14s., to Torry ; May 15, 1830, Lot 17 (Sir Thomas Lawrence, owner), for £14 3s. 6d., as Reynolds when young, to Strutt ; June 7, 1834, Lot 66 (no owner given), for £161 14s., to Lake ; July 11, 1845, Lot 103 (Edward W. Lake, owner), described as a portrait of Sir Joshua Reynolds by himself, half-length, life size, in an oval, without powder, and is seen nearly full face, simply in a plain brown suit ; an admirable and most interesting work of this great master, painted with all the lifelike effect and truth of Rembrandt ; the colours, which are laid on with rich empasto, have successfully withstood the test of time ; from the collection of Sir Thomas Lawrence, with whom it was a favourite example ; for £162 15s., to Nieuwenhuys.

ENGRAVED.

S. W. Reynolds, 1823, $5\frac{1}{8} \times 4\frac{1}{2}$ in.

The picture belonged first to Caleb Whitefoord, and was bought at his sale by Torry, from whom it passed into the collection of Sir Thomas Lawrence, P.R.A. ; after his sale it was bought by Edward W. Lake, at whose sale, in 1845, it was bought by Nieuwenhuys for Sir Robert Peel ; it was purchased by the nation with the Peel Collection in 1871, and is now No. 889 in the National Gallery.

REYNOLDS, Sir Joshua, P.R.A.

Head size, canvas $22\frac{3}{4} \times 16\frac{1}{2}$ in.

1765, aged 42.

Full face ; in grey-green coat, white neckcloth, and frill ; waistcoat open at the top.

The picture belongs to Arthur Saunders, Earl of Arran, at 16, Hertford Street, Mayfair.

Lord Arran has also at Castle Gore another portrait supposed to be of Sir Joshua—three-quarter face to the right—with his right hand in his waistcoat, and wearing a soft black hat turned up at the side. The picture is certainly by Sir Joshua, but it is very doubtful whether it is a portrait of him.

REYNOLDS, Sir Joshua, P.R.A.

1765.

"His own portrait in very youthful years, of light local tones, and showing yet an undeveloped stage of his art.—WAAGEN, vol. iv., p. 496.

The picture belongs to the Earl of Harrington, at Elvaston Castle, Derby, and is No. 346 in the catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Oval.

1769, aged 46.

Young; own hair; in an overcoat of the period; with a cape over his right shoulder.

Bought in at Christie's, June 13, 1846, Lot 116 (J. Palmer, a descendant of Sir Joshua, owner), and described as in yellow robes; the reserve was £100.

LITHOGRAPHED.

1856, $4\frac{1}{2} \times 3\frac{1}{4}$, for "Sir Joshua Reynolds and his Works," by William Cotton.

This portrait was in the Cottonian Library, Plymouth; bought by Mr. Cotton from Captain Palmer in 1851. The picture formerly belonged to the Dean of Cashel, brother to the Rev. John Palmer, nephew of Sir Joshua.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 24 in.

1769.

Three-quarter face, towards the right; in a large hat, turned up in front; the face in shadow; dark coat with wide collar; holding the end of a stick in his right hand; rock to the left.

EXHIBITED.

British Institution, 1813, No. 91, by the Marchioness of Thomond.
Grosvenor, 1884, No. 198, by Lord Houghton.

In 1884 it is erroneously described as having been painted in 1780.

Sold at Christie's, May 19, 1821 (Lady Thomond, owner), Lot 6, for £31 10s., to Cunliffe.

Withdrawn at Christie's, reserve £350, for this picture and two others, June 8, 1850, Lot 90, by the owner, Miss Crewe.

ENGRAVED.

G. H. Every, 1866, $4\frac{1}{4} \times 3\frac{7}{8}$ in.

The picture was purchased at Lady Thomond's sale, in 1821, by Sir Foster Cunliffe, and left by him to his daughter-in-law, Emma Crewe (Mrs.

Cunliffe Offley), and by her, February 15, 1850, to her niece, Annabella Crewe, who married, July 31, 1851, Lord Houghton. It now belongs to the Earl of Crewe.

Malone describes a young portrait painted in the manner of Rembrandt, in his own hair, with his great coat and hat, as belonging to the Earl of Inchiquin.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $8\frac{1}{4} \times 7\frac{1}{4}$ in.

1769.

Three-quarter face, to the left, looking upwards, in a large black hat.

This picture was presented by Lord Ronald Gower, F.S.A., in November, 1892, to the National Portrait Gallery, No. 927.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $30\frac{1}{2} \times 25$ in.

1769.

Three-quarter face, to the left; own hair; a dark brown cloak thrown over his shoulders; white cravat and frill; with his right hand in a portfolio.

EXHIBITED.

British Institution, 1824, No. 147, }
Royal Academy, 1883, No. 207. } by the Earl of Normanton.

Sold at Christie's, May 18, 1821, Lot 23 (Lady Thomond, owner), for £245 14s., to Lord Normanton.

ENGRAVED.

J. Watson, 1770, $16\frac{1}{4} \times 13$ in.

The picture belongs to the Earl of Normanton, and is No. 17 in the Somerley catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29×24 in.

1770, aged 47.

He was elected a member of the Dilettanti Society in May, 1766.

Three-quarter face; in a loose brown cloak thrown over his shoulders; looking towards the left, with his right hand leaning upon a book; with white cravat and frill; landscape and trees to the left, lower down than in the

Northcote picture ; with a light sky background ; dated on the frame 1766, but was probably painted a little later.

Painted for the Dilettanti Society.

In 1740 it was ordered, "That every member of the society do make a present of his picture in oil colours, done by Mr. George Knapton, a member, to be hung in the room where the society meets."

EXHIBITED.

National Portrait Exhibition, 1868, No. 939, } by the Dilettanti Society.
Grosvenor, 1884, No. 105, }

"There is a portrait of him by himself in the Society of Dilettanti, in Pall Mall, a three-quarter picture ; he is dressed in a loose robe, and has his own hair."—MALONE.

See DILETTANTI, *ante*, page 251.

Copy sold in the Rising sale at Christie's, May 2, 1818, Lot 96, for £3 13s. 6d.

REYNOLDS, Sir Joshua, P.R.A.

Head size, canvas 24 × 18 in.

1770.

Three-quarter face, to the left ; brownish hair ; plain yellow brown coat, with white cravat and frill.

This picture has the appearance of being a sketch for both the Dilettanti and the Normanton pictures.

The picture belongs to the Duke of Bedford, and is No. 259 in the Woburn catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Canvas 50 × 40 in.

1770.

Seated to the left, in armchair studded with nails ; his hat hung over the right corner ; holding a paper in his right hand on which is inscribed, "The President and Council of the Royal Academy" ; his left hand rests on his right knee, which is crossed over the left ; three-quarter face to the left ; in large cloak with fur border ; white cravat ; wearing knee breeches ; in the background is a bust of Demosthenes partly concealed by a curtain.

Sold at Christie's, May 19, 1821, Lot 44 (Lady Thomond, owner), for £22 1s., to Sir C. Pole.

ENGRAVED.

G. H. Every, 1866, $5\frac{1}{8} \times 4$ in.

The picture was purchased at Lady Thomond's sale, in 1821, by Admiral Sir Charles Morice Pole, and from him it passed to his eldest daughter, who married William Stuart, of Aldenham Abbey, Herts; it was in his possession in 1866. It was destroyed by fire at Tempsford Hall, Sandy, November, 1898.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1770.

Three-quarter face, to the left; in a red cloak, with broad dark fur collar, meeting in front; white neckcloth and frill; right hand held up to his breast; grey background.

The picture belongs to Earl Cowper, at Panshanger Park.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1772, aged 49.

Seated, turned to the right, at his easel, on which is a canvas; his right hand holds a brush, with which he is about to take the colour from a palette; dark red coat and white cravat; the head is turned towards the spectator.

Sold at Christie's, May 15, 1830, Lot 102 (Sir T. Lawrence, owner), for £117 12s., to Strutt; June 22, 1889, Lot 93 (Galton, owner), Hadsor Collection, described as Sir Joshua before his easel (30 × 25 in.), to Taylor, for £105; June 15, 1895, Lot 88 (Price, owner), described as from the Lawrence Collection, for £1,102 10s., to T. Agnew and Sons, from whom it passed to Thomas H. Ismay, of Dawpool, Thurstaston, Birkenhead, the present owner.

"J. Farrington, R.A., landscape painter, had a portrait of Sir Joshua with a canvas and easel before him."—COTTON, 1856, p. 275.

REYNOLDS, Sir Joshua, P.R.A.

Half length, oval, canvas 28 × 23 in.

1773, aged 50.

In robes of D.C.L., without a hat.

He had the honorary degree of D.C.L. conferred upon him in July, 1773.

"On this occasion he presented his portrait, painted by himself, to the corporation, who placed it in the town hall. It is a good picture with a light sky background, and in his academical dress as doctor of laws."—NORTHCOTE, vol. i., p. 303.

In Reynolds's private notes we find the following description of the process used in painting this portrait: "My own Picture sent to Plimpton. Cera poi verniciato senza olio; colori Cologne earth vermilion. The cloth varnished first with copal varnish. White and blue on a raw cloth (the word 'blue' struck out)."—COTTON, 1856, p. 244.

Northcote says, "I have been informed that it was slightly painted, and sent off in such a hurry that the colours being scarcely dry the picture received some damage from the dust and dirt which penetrated the case. After Sir W. Beechey read the description of the colours used he remarked, 'Good Heavens !' but when Wilkie and Haydon saw this picture at Plympton, in 1809, it was in perfect preservation."—COTTON, 1856, pp. 123, 124.

"It must be regretted that soon after the disfranchisement of the borough of Plympton the portrait of Sir Joshua Reynolds was sold by the Corporation. It was purchased by George, 5th Earl of Egremont, for the sum of £150, and removed to his lordship's seat at Silverton, near Exeter."—COTTON, 1856, pp. 125, 126.

"There are several copies of this picture at Plympton, the best of which have been painted by Miss Jones, sister of the Rev. J. C. Jones, D.D., Rector of Exeter College, Oxford."—COTTON, 1856, p. 126, note.

"Soon after his (Sir Joshua's) election to the mayoralty, he presented to the Corporation his portrait, painted by himself. When he sent this picture to Plympton, he wrote to Sir William Elford, requesting him to have it hung in a good situation. Sir William attended to his wishes, and had it placed between two old pictures, which, as he observed in his reply to Sir Joshua, acted as a foil, and set it off to great advantage. Reynolds was highly diverted, as these pictures were two early ones of his own painting (Captain Ourry and Captain Edgcumbe).

"*Note.*—In this picture the figure has much the same treatment as in that painted for the Grand Ducal Gallery. Sir Joshua is represented in doctor's robes ; but the background is a wooded landscape. The Corporation, when abolished under the Municipal Corporation Act, were obliged to realize their property, and after vainly offering the picture to the National Gallery, where it was confidently pronounced a copy by Sir M. A. Shee, it was sold to the Earl of Egremont, of Silverton, for £150."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 36, also note 2, same page.

Painted for presentation by Sir Joshua to the Corporation of Plympton, on being elected Mayor.

Bought in at Christie's, July 7, 1838, Lot 173, by the Mayor of Plympton, Deeble Boger, for £129 3s.; sold privately to Lord Egremont for £150; Christie's, May 21, 1892, Lot 88, Egremont Collection (Wyndham), bought in for £294.

A small copy in water-colour by Samuel Cousins, R.A., was purchased from him by Henry Graves and Co., in September, 1886, and sold by them to Michael Williams, November 10, 1887, for £21.

X REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1773.

As D.C.L. ; presented by Sir Joshua Reynolds to J. Northcote, R.A.

Three-quarter face, to the left ; in the robes ; own hair ; right arm concealed by the cloak ; white neckcloth and frill ; without a hat ; light sky and trees in the background.

"My own portrait (the one afterwards given to Northcote), Asphaltum, minio, giallo di Napoli, e turchino per lo campo (the background)."—TOM TAYLOR, vol. ii., p. 98.

Sold at Christie's (Caleb Whitefoord, owner), May 5, 1810, Lot 76, as a study for the celebrated portrait of Sir Joshua Reynolds in the Florence

Gallery, a rich specimen of his colouring, for £76 13s., to Graves. April 14, 1848, Lot 144 (John Newington Hughes, owner), described as Reynolds's own portrait as Doctor of Civil Laws, presented to Northcote, afterwards in the collection of Caleb Whitefoord, for £56 14s., to Norton. June 15, 1850, Lot 22 (Henry Metcalf, owner), as painter in his robes, for £43 1s., to Lord Spencer.

ENGRAVED.

S. W. Reynolds, 1821, $5\frac{1}{4} \times 4\frac{1}{4}$ in., described in 1835 as belonging to Miss Northcote.

This must be an error, as there is no record of a portrait of Sir Joshua in Northcote's sale, July 4, 1836, by E. Foster and Sons. Northcote died in 1831.

The picture belongs to Earl Spencer, and is No. 283 in the Althorp catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Head size, canvas $24 \times 19\frac{1}{2}$ in.

1773.

A finished sketch ; in D.C.L. robes ; three-quarter face, to the left ; own hair ; sky background.

The picture was presented by the artist to James, 2nd Earl of Fife, and now belongs to the Duke of Fife, at 15, Portman Square.

REYNOLDS, Sir Joshua, P.R.A.

1773.

Three-quarter face, to the left ; own hair ; in his robes as D.C.L. ; white neckcloth and frill ; left shoulder forwards ; light sky and trees in background.

EXHIBITED.

British Institution, 1832, No. 72, by Sir George Phillips, Bart.

The picture belongs to the Earl of Camperdown, at Weston House, Warwickshire.

The eldest daughter of Sir George Phillips, Bart., married in 1839 the 2nd Earl of Camperdown.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

1773.

In D.C.L. robes ; looking towards the left ; landscape background.

Sold in 1890, by Wertheimer and Sons, to Charles Sedelmeyer, of Paris, from whom it passed to Baron Kœnigswanten, of Vienna.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1773.

Replica of the Northcote picture.

This picture was in the possession of Anne, third wife of James, 3rd Marquess of Thomond, and was sold in Grosvenor Place, February 22nd, 1875, Lot 49, to Brooks, for £840.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29 × 23 in.

1773.

Three-quarter face, turned to the left ; age about fifty ; his own hair slightly grizzled ; loose dark red robe over a dark coat ; black broad-brimmed soft hat ; white neckcloth on lace jabot ; no landscape.

The Earl of St. Germans writes, April 6, 1899 : " I have no record of its history, but probably it was painted for my great-grandfather, who was an intimate friend, and who acted as pall-bearer at his funeral."

The picture belongs to the Earl of St. Germans, and is No. 95 in the Port Eliot catalogue.

Burnet, p. 10, says : " There is a portrait of Reynolds belonging to the Earl of St. Germans at Port Eliot."

REYNOLDS, Sir Joshua, P.R.A.

1773.

In a robe ; holding a book ; landscape background.

Sold at Christie's, June 25, 1859, Lot 97 (Hon. Edmund Phipps, owner), and described as being from the Marchioness of Thomond's collection, to Farrer, for £222 12s.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1773.

Unfinished.

Three-quarter face, to the left ; in velvet coat and velvet hat ; white neckcloth and frill, and his left hand in breast ; the white frill extends as low as the little finger of the left hand ; plain background.

An unfinished portrait of Reynolds was sold in the Thomond sale at Christie's, May 26, 1821, Lot 11, for £33 12s., to J. Jackson, R.A. Sold in Jackson's sale, July 16, 1831, Lot 137, for £20 10s., to Swaby. May 7, 1841, Lot 35, bought in for £15 4s. 6d., by the owner, Hayward. It afterwards

passed into the possession of Henry Graves and Co., and was sold by them to the Hon. W. F. B. Massey Mainwaring, the present owner.

ENGRAVED.

S. W. Reynolds, 1822, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

Described by S. W. Reynolds as being from an unfinished picture.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29 × 24 in.

1773.

Three-quarter face, to the left ; wearing a red *cloak*, with an opening at the back of the right shoulder ; white neckcloth and frill that only extends to the second finger of the left hand ; the black velvet hat comes down lower on the forehead than in the preceding picture. This picture has the appearance of being slightly older, and the dimple on the chin is more pronounced.

ENGRAVED.

T. W. Hunt, $7\frac{1}{8} \times 7\frac{1}{8}$ in., for the Vernon Gallery.

The picture belongs to the National Gallery, No. 306.

Described in the National Gallery Catalogue as having been painted for Mrs. Thrale.

This cannot be correct, as the picture does not tally with the description of the Thrale picture. See page 802.

REYNOLDS, Sir Joshua, P.R.A.

1773.

In a red cloak.

Sold by Henry Graves and Co., January 2, 1886, for £200, to M. Camille Groult, of Paris.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 26 × 21 in.

1773.

In a red cloak.

Sold at Christie's, June 25, 1887, Lot 4 (Roupel, owner), for £168, to Obach, from whom it passed to M. Camille Groult, of Paris.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1774, aged 51.

Three-quarter face, towards the left ; in D.C.L. robes ; with *open* paper in his right hand ; left hand held up to his breast ; the coat collar is seen



above the robes ; black velvet hat and white cravat and frill ; plain background.

ENGRAVED.

J. K. Sherwin, 1784, $10\frac{1}{4} \times 9$ in.

R. B. Parkes, 1863, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

The picture, which was presented to the 9th Earl of Westmorland in 1774, belongs to the Earl of Westmorland at Apethorpe.

A copy, in robes, was in the Paterson sale disposed of at Christie's, January 29, 1842, Lot 99, for £3, to K.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1775, aged 52.

In robes, D.C.L., holding a roll of paper (there is an inscription on the roll about Michael Angelo), pointing upwards, in his right hand ; left hand not visible ; white cravat ; frilled shirt ; the cloak entirely covers the coat ; wears black velvet hat.

"In the latter part of the same year (1775) Sir Joshua painted the portrait of himself, in the dress of his University honours, which was placed in the gallery of illustrious painters at Florence, where it still remains. It was sent in consequence of his having been elected a member of the Imperial Academy of that city, and in compliance with the regulations of the establishment, by which the newly-elected member is required to present his portrait, painted by his own hand—a circumstance which has produced the most curious and valuable collection of portraits of eminent painters in the world."—BEECHEY, vol. i., p. 203.

Painted for the Medici Collection at Florence.

ENGRAVED.

C. Townley, 1777, $13\frac{7}{8} \times 11$ in.

A. Scott, 1877, $5\frac{1}{8} \times 4\frac{1}{4}$ in.

"Sir Joshua commemorated the fact of his having been Mayor of Plympton in a Latin inscription, which he inserted on the back of his own portrait, painted for the Grand Duke's Gallery at Florence, in the following terms : 'Nec non oppidi natalis, dicti Plimpton, Comitatu Devon præfectus, Justiciarius, morumque censor.'"—COTTON, 1856, p. 123, note.

The picture is now in the Gallery at Florence.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29 × 24½ in.

1775.

Replica of the Medici picture, in D.C.L. robes ; with a roll of paper, pointing upwards, in his right hand ; no inscription on the paper.

EXHIBITED.

British Institution, 1817, No. 99, by the Duchess of Dorset.

The picture, which was presented to the Duke of Dorset in 1780, belongs to Lord Sackville at Knole, No. 236 in the catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1775.

Replica of the Medici picture, with slight variations; there is no inscription on the roll, and not so much frill showing.

EXHIBITED.

Royal Academy, 1891, No. 19, by Sir Charles Tennant, Bart.

The picture belongs to Sir Charles Tennant, Bart.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 28½ × 23½ in.

1775.

Plum-coloured coat; left hand held to his ear; life size.

Painted for Mrs. Thrale about 1775.

EXHIBITED.

Royal Academy, 1877, No. 210, by Mrs. Drummond, and described as "painted for Mrs. Thrale, and purchased at the sale of her effects at Streatham Park in 1816, by Mr. Richard Sharp (known as 'Conversation Sharp'), and by him bequeathed to the present owner."

Sold at Streatham, Piozzi sale, 1816, by Squibb, Lot 61, for £128 2s., to Richard Sharp, M.P.

ENGRAVED.

S. Llewellyn, 1884 (etching), 3½ × 2½ in., for Edmund Gosse's "Discourses of Sir Joshua Reynolds," published by Kegan Paul, Trench, and Co.

The picture belonged to Mrs. Drummond, who died February 15, 1891; it now belongs to her daughters, Mrs. Kay and Miss Emily Drummond, at 18, Hyde Park Gardens.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29½ × 24½ in.

1775.

Half figure, nearly full face; left hand held up to the ear in the attitude of a deaf person listening; crimson coat; dark background.

EXHIBITED.

Royal Academy, 1875, No. 155, } by Samuel Cousins, R.A.
" " 1885, No. 39, }

Bought in at Christie's, May 25, 1872, Lot 64, by the owner, Cousins, for £39 18s.; May 8, 1897, Lot 70 (Sir John Pender, owner), for £62, to Gooden.

Formerly belonged to Samuel Cousins, R.A.; purchased by Henry Graves and Co., by whom it was sold to Sir John Pender, at whose sale it was bought by Stephen T. Gooden, from whom it passed to Julius Oehme, of New York, who has since parted with it.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1775.

Nearly full face; left hand held up to the ear; crimson coat; dark background.

Copied by Miss Mary Palmer, afterwards Lady Thomond, from the Thrale picture. It was afterwards the property of Miss Gwatkin, and passed from her into the possession of Mrs. William Gregor, of Trewarthenick, Cornwall. It is now the property of Sir Lewis Molesworth, Bart.

REYNOLDS, Sir Joshua, P.R.A.

Three-quarter length, panel 50 × 40 in.

1780, aged 57.

Standing to left; with robes of D.C.L.; bust of Michael Angelo to his left.

EXHIBITED.

British Institution, 1813, No. 76,

„ „ 1843, No. 6,

„ „ 1846, No. 15,

Art Treasures, Manchester, 1857, No. 48,

National Portrait Exhibition, 1867, No. 550,

Royal Academy, 1870, No. 81,

Philadelphia, 1876, No. 153,

Grosvenor, 1884, No. 5,

} by the Royal Academy.

“In this year Sir Joshua painted that portrait of himself which is now in the Royal Academy; it represents him as a Doctor of Laws in a cap and gown of his honorary degree.”
—BEECHEY, vol. i., p. 225.

ENGRAVED.

Val. Green, 1780, $17\frac{5}{8} \times 14\frac{7}{8}$ in.

C. Turner, 1797 (in part), $3\frac{1}{8} \times 2\frac{1}{2}$ in.

W. Bond, 1811, $7\frac{3}{8} \times 6\frac{1}{8}$ in.

S. W. Reynolds, $5\frac{1}{4} \times 4\frac{3}{8}$ in.

R. W. Sievier, 1820, lithograph (head only), 15×13 in.

H. Meyer, 1809 (vignette), 7×6 in.

J. Collyer, 1784 (oval, head only), $3\frac{7}{8} \times 3$ in.

N. Schiavonetti (part only), $2\frac{7}{8} \times 2\frac{1}{4}$ in.

Unknown (head only), $2\frac{5}{8} \times 1\frac{7}{8}$ in.

The picture belongs to the Royal Academy.

REYNOLDS, Sir Joshua, P.R.A.

1780.

Replica of the Royal Academy one.

The picture belonged to the Duke of Rutland, and was burnt at Belvoir Castle, October 26, 1816.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $24 \times 19\frac{1}{2}$ in.

1780.

Three-quarter face, to the left; in red coat; dark broad cap and white tie.

Painted for Mr. Porter.

EXHIBITED.

National Portrait Exhibition, 1867, No. 535, by C. Morrison.

Bought by John Graves at Walsh Porter's sale for 80 guineas; sold by him to John Newington Hughes, banker, Maidstone; from whom it passed to James Morrison, of Winchester, who married the daughter of Mr. Hughes. It now belongs to Charles Morrison, at Basildon Park, near Reading.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $29\frac{3}{4} \times 25$ in.

1788, aged 65.

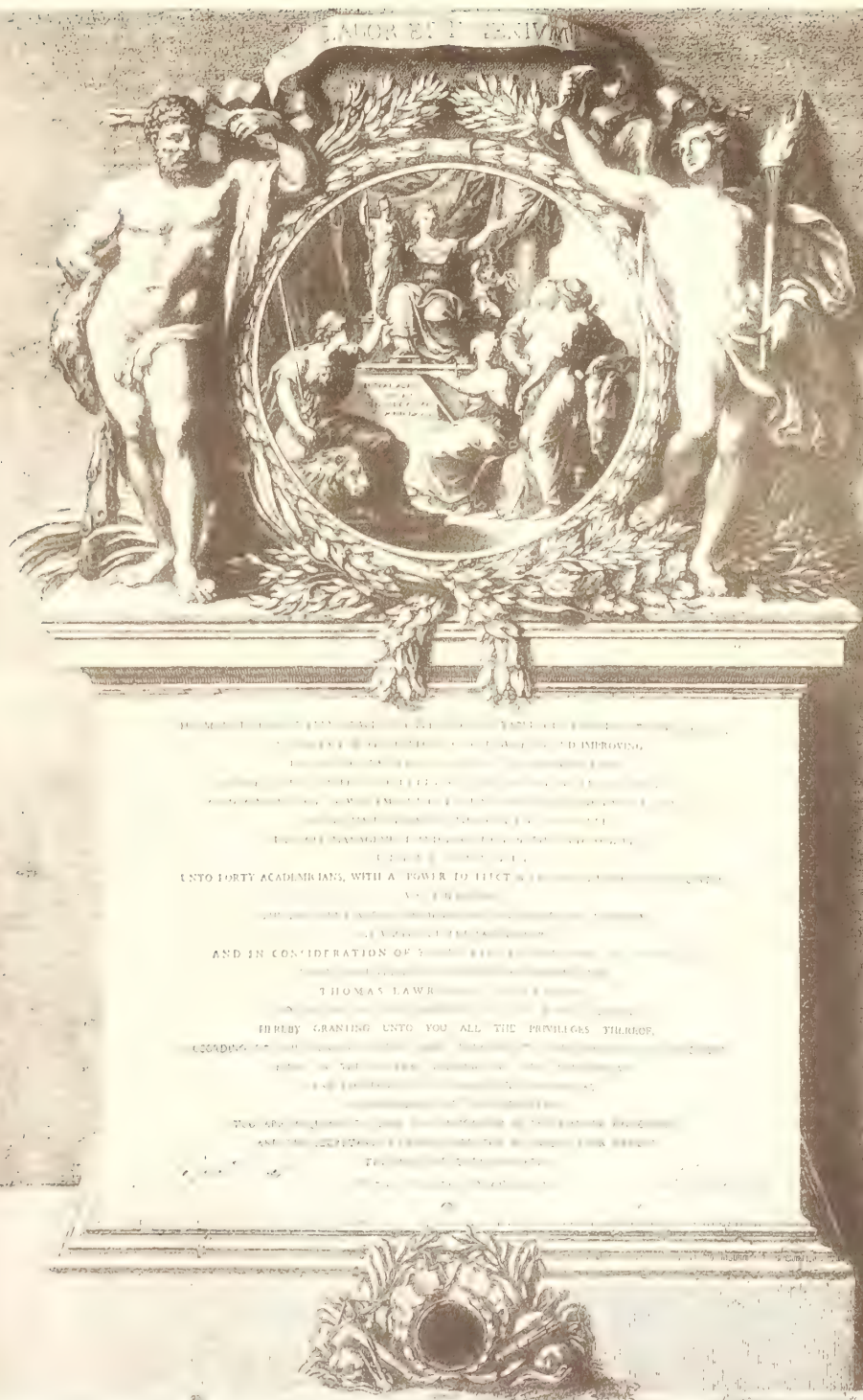
Full face, to the left; wearing spectacles; powdered hair; in a black velvet coat open at the top, with white lapels; white neckcloth and frill; left arm extended; dimple on chin very pronounced.

"The last portrait which Sir Joshua painted of himself (with spectacles), 1788, is extremely like him, and exhibits him exactly as he appeared in his latter days in domestic life. It is a three-quarter picture, in the collection of the Earl of Inchiquin, and his grace, the Duke of Leeds, has a duplicate of it."—MALONE.

EXHIBITED.

British Institution, 1820, No. 30,	} by George IV.
" " 1826, No. 4,	
" " 1827, No. 67,	
" " 1833, No. 1, by William IV.	

Art Treasures, Manchester, 1857, No. 307, by Her Majesty the Queen.



DIPLOMA AS ASSOCIATE OF THE ROYAL ACADEMY OF SIR THOMAS LAWRENCE, P.R.A.
SIGNED BY SIR JOSHUA REYNOLDS.

*From the original bequeathed to the Royal Academy in 1892
by the late Henry Graves.*

In 1833 the picture is described as having been *presented* by the Marchioness of Thomond.

Sold at the Marchioness of Thomond's sale, at Christie's, May 18, 1821, Lot 62, for £105, to Greenwood, for George IV.

ENGRAVED.

Caroline Watson, 1789, $5\frac{3}{8} \times 4\frac{1}{4}$ in.

G. Clint, 1799, $11\frac{1}{8} \times 9\frac{1}{4}$ in.

S. W. Reynolds, 1833, $4\frac{7}{8} \times 3\frac{3}{4}$ in.

Bookplate (unknown), $3\frac{1}{4} \times 2\frac{1}{2}$ in.

There is a very fine full-sized copy in crayons of this picture, by Lady Anne Fitzpatrick, belonging to the Earl of Ilchester, at Holland House.

Mr. Timbs, in his "Clubs," says there was a replica at the Literary Club at the Clarendon Hotel.

A miniature copy of this picture was exhibited at the Royal Academy in 1792, No. 263, by W. Grimaldi.

The picture belongs to Her Majesty the Queen, at Buckingham Palace.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1788.

With spectacles.

Sold at Christie's, June 5, 1812, Lot 91 (Edmund Burke, owner), as his own portrait, for £16 16s., to Colonel Begwell.

There is a note by Lord Yarmouth in the Inventory at Windsor Castle: "From the collection of Edmund Burke; had been presented to him by Sir Joshua; see Barnard and Jutsham's delivery book, June 4, 1812, also June 29, 1812."

1768. "Mio proprio (my own portrait) given to Mrs. Burke. Cera finito quasi, poi con mastic ver. finito interamente, poi cerata senza colori."—TOM TAYLOR, vol. i., p. 312, note.

"January 22, 1770. 'Sono stabilito in maniera dipingere. Primo e secondo o con olio o capivi; gli colori, solo nero ultram. e biacca; secondo, medesimo. Ultimo, con giallo o nero e lacca, e nero e ultram. senza biacca, ritoccato con poca biacca e gli altri colori. My own, given to Mrs. Burke.' This is the portrait of himself already referred to in the note on the portrait of 1769."—TOM TAYLOR, vol. i., p. 375, note 2.

The above notes are placed here in consequence of Lord Yarmouth's entry. It is evident they cannot refer to this picture, but to an earlier one, probably also given to Mrs. Burke.

The picture now belongs to Her Majesty the Queen at Windsor Castle, and is No. 1069 in the Inventory.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29½ × 24½ in.

1788.

To left; full face; wearing spectacles; powdered hair; dark plum-coloured velvet coat, open at the top, showing white waistcoat and white cravat, with frill; plain background.

EXHIBITED.

National Portrait Exhibition, 1868, No. 818, }
Grosvenor, 1884, No. 107, } by Earl Brownlow.

In 1868 Mr. Henry Graves speaks of it as a copy.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1788.

Full face, to the left; with spectacles; powdered hair.

EXHIBITED.

Grosvenor, 1884, No. 3, by the Duke of Leeds.

The picture belongs to the Duke of Leeds, and is No. 83 in the Hornby Castle catalogue.

REYNOLDS, Sir Joshua, P.R.A.

29½ × 24½ in.

1788.

Fresh-shaven face; powdered hair; spectacles; ruffle shirt; grey-green velvet coat.

Dr. Waagen says that it is "more powerful in colour" than the Queen's picture.

The picture is in the Dulwich Gallery.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1788.

Full face; wearing spectacles.

The picture belongs to Lord Leconfield, and is No. 308 in the Petworth catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

1788.

With spectacles.

Sold at Christie's, April 8, 1869, Lot 193 (Henry W. Phillips, owner), for £41, to Beaumont.

Formerly the property of W. B. Beaumont, M.P. Sold at Christie's in 1881 to Martin H. Colnaghi, and by him to Henry Graves and Co., from whom it passed to the Duke of Wellington, May 1, 1882, for £262 10s. It hangs at Strathfieldsaye.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas.

1788.

In a blue coat ; with spectacles ; brilliant red drapery behind.

Bought in at Christie's, May 2, 1846, Lot 76 (Sir W. Boothby, owner), and described as capitally painted, for £10. Sold at Christie's, July 5, 1853, described as painted for the Boothby family (Thomas Stokes, owner), for £9 19s. 6d., to Agnew.

REYNOLDS, Sir Joshua, P.R.A.

1788.

In spectacles.

Sold at Christie's, March 15, 1854, Lot 120 (Barnard, owner), and described as presented by Sir Joshua to Mr. Ireland, the author of "River Scenery," who was grandfather of the present owner, for £22 1s., to Wallis. July 4, 1874, Lot 91a (J. Lewis, owner), described as presented to Mr. Ireland, to Brooks, for £33 12s.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30½ × 25½ in.

1788.

Full face ; spectacles ; dark coat ; dark background.

Painted for Mr. Malone.

EXHIBITED.

Royal Academy, 1883, No. 209, by the Rev. W. H. Rooper.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29½ × 24½ in.

1788.

With spectacles.

In a dark green coat, and described in the Grosvenor catalogue as having been painted in 1789.

EXHIBITED.

Grosvenor, 1884, No. 1, by Louis Huth.

Sold by Henry Graves and Co., October 1, 1874, to Louis Huth, for £250.

REYNOLDS, Sir Joshua, P.R.A.

Head size, canvas 14 × 11½ in.

1788.

In spectacles.

EXHIBITED.

Royal Academy, 1879, No. 74, by J. H. Anderdon.

Sold at Christie's, May 31, 1879, Lot 210 (Anderdon, owner), to Rudd; July 7, 1894, Lot 93 (Darrell, owner), and described as in spectacles (14 × 11 in.), to Thomas Agnew and Sons, from whom it passed to Fritz Reiss, the present owner.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas.

1788.

In spectacles.

Bought, October 20, 1886, from Martin H. Colnaghi, by Henry Graves and Co., who sold it, March 28, 1888, for £74, to Sir J. Whittaker Ellis, the present owner. This picture was originally sold as a copy by Caroline Watson.

REYNOLDS, Sir Joshua, P.R.A.

1788.

In spectacles.

The picture was given by Sir Joshua to Dr. Brocklesby, from whom it passed to Mrs. Young, of Leamington.

Bought in at Christie's, July 10, 1890, Lot 120, by the owner, Young, and described as having been presented by Sir Joshua to Dr. Thomas Young, and having been in the family ever since, for £120 15s.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $29 \times 24\frac{1}{2}$ in.

1788.

With spectacles.

In black velvet coat ; left arm extended.

Sold by Shepherd Brothers in 1893 to Charles Sedelmeyer, of Paris, and by him to C. Lambert, of New York, the present owner.

REYNOLDS, Sir Joshua, P.R.A.

1788.

Full face, to left ; with spectacles.

This picture belonged in 1856 to E. P. Bastard, of Kitley, Devon.

REYNOLDS, Sir Joshua, P.R.A.

$14\frac{1}{2} \times 12\frac{1}{2}$ in.

1789, aged 66.

In crayons.

Sold at Christie's, April 5, 1871, Lot 26 (W. Cribb, owner), for £210, to Addington (the palette that was presented to Mr. Cribb by the Marchioness of Thomond was sold in the same lot) ; May 22, 1886, Lot 97 (S. Addington, owner), for £157 10s., to Martin H. Colnaghi ; the palette was also included in the same lot. The drawing together with the palette passed from him to Arthur Pemberton Heywood-Lonsdale, and now belongs to Captain Henry Heywood Lonsdale, of Shavington, Market Drayton, Shropshire.

This drawing was presented to the father of Mr. Cribb by Sir Joshua in 1790. Mr. Cribb, senior, was frame-maker to the artist, and his son sat to Reynolds for Puck.

In the sale catalogue it is described as having been exhibited in Manchester, 1857, but it cannot be found in the catalogue.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

1789.

The last portrait.

Nearly full face, to the left ; wearing a wig ; brown coat, with high collar.

Exhibited in the Royal Academy, 1790, No. 35.

EXHIBITED.

British Institution, 1823, No. 43, by E. Lovel Gwatkin.

Leeds, 1868, No. 1052, by J. R. Gwatkin.

Grosvenor, 1884, No. 106, by Mrs. Gwatkin.

ENGRAVED.

Caroline Kirkley, 1795, $13\frac{1}{8} \times 11\frac{1}{8}$ in.

S. W. Reynolds, $4\frac{1}{4} \times 3\frac{1}{2}$ in.

The picture belongs to R. G. Gwatkin, of the Manor House, Potterne, Devizes.

A picture described as Head in profile, turned to the left, taken in old age, was exhibited at the Grosvenor, 1884, No. 4, $13\frac{1}{2} \times 11\frac{1}{2}$ in., by Horace N. Pym. Mr. Henry Graves remarks that it is not him. It was also exhibited by the same owner at the Guelph, 1891, No. 243.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 30 × 25 in.

In a oval.

EXHIBITED.

British Institution, 1823, No. 22, by Sir Thomas Lawrence, P.R.A.

Sold at Christie's, May 15, 1830, Lot 72 (Sir T. Lawrence, owner), for £210, to Peacock.

REYNOLDS, Sir Joshua, P.R.A.

Sold at Christie's, May 13, 1870, Lot 4 (Earl of Dunmore, owner), for £215 5s., to Toovey; June 28, 1890, Lot 103 (Lord Compton, owner), for £162 15s., to Martin H. Colnaghi, from whom it passed to Arthur Pemberton Heywood Lonsdale. It now belongs to Captain Henry Heywood Lonsdale, of Shavington, Market Drayton, Shropshire.

REYNOLDS, Sir Joshua, P.R.A.

Half length, canvas 29 $\frac{1}{2}$ × 24 in.

The picture was sold by Mrs. Deedes, of Sandling Park, Hythe, Kent, in July, 1894, for £114, to Martin H. Colnaghi, who sold it to Charles Sedelmeyer, of Paris, from whom it passed to John G. Johnson, of Philadelphia the present owner.

REYNOLDS, Sir Joshua, P.R.A.

EXHIBITED.

British Institution, 1832, No. 85, by Lord Dover.

REYNOLDS, Sir Joshua, P.R.A.

EXHIBITED.

Dublin, 1853, by Sir Vere de Vere, Bart.

It is a curious fact that in no instance was Sir Joshua paid for his own portrait. He seems to have presented them to clients for whom he had painted several pictures, and in most cases the portrait was painted about the same period as the remainder of the collection.

The last five pictures are placed at the end, as they have not been seen by the compilers, and they are therefore unable to fix the dates when they were painted.

REYNOLDS, Sir Joshua, P.R.A., with JERVIS. *See* OXFORD WINDOW.

REYNOLDS, Sir Joshua, P.R.A.

There is a portrait of him in the centre of the large picture of the INFANT HERCULES, painted for the Empress of Russia.

Christie's Sales of other Portraits of Sir Joshua Reynolds :

	Lot.	Owner.		£	s.	d.	
1804, Dec. 15.	28.	Jaubert.	Painted with great effect	6	6	0	Porter.
1807, Feb. 27.	99.	European Society.	Painted about thirty-two years of age .	6	6	0	Not given.
1810, May 18.	101.	Hoppner, R.A.	Prefixed to his works (small copy) .	3	15	0	
1810, June 15.	17.	Whitefoord.	Sketch	7	0	0	Smart.
1810, June 15.	23.	Whitefoord.	In his robes . . .	2	2	0	Symons.
1821, May 19.	76.	Hoppner, R.A.	Original bust. The word bust might mean statuary, but the term was then often used for a head-sized painting	168	0	0	G. Watson.
1821, May 26.	11A.	Thomond.	Unfinished . . .	6	6	0	Jackson.
1821, May 26.	11B.	Thomond.	Unfinished . . .	6	16	6	Turner, R.A.
1823, May 13.	60.	Hoppner, R.A.	With a portrait, style of G. Dow . . .	3	3	0	Rutley.
1830, May 15.	14.	Sir T. Lawrence, R.A.	On wood	8	18	6	Harrison.
1833, June 21.	20.	Alexander Day.	Painted in Rome for Piranesi, and purchased at his sale .	12	1	6	Sir A. Denear.
1835, June 26.	67.	Vaughan.	Capitally painted .	2	10	0	Norton.
1839, May 11.	38.	Basset.	In doctor's robes .	6	6	0	Bought in.
1841, June 26.	87.	Swift.	. . . . .	1	1	0	Bought in.

	Lot.	Owner.		£	s.	d.	
1842, April 9.	68.	Chas. Keavin.	In robes as President	14	3	6	Bought in.
1842, June 15.	334.	Collector.	One of the Dilettanti portraits presented to Lord Erskine .	4	15	0	Bought in.
1844, March 23.	91.	Mrs. Ellis.	. . . . .	0	15	0	Wilbraham.
1845, April 24.	893.	Henry Rice.	. . . . .	5	15	6	Fuller.
1846, April 25.	12.	Scarlet Davis.	. . . . .	5	10	0	Norton.
1846, April 9.	24.	T. Phillips, R.A.	A repetition of the celebrated picture	2	6	0	Tiffin.
1848, March 3.	76.	Stevens.	Oval	4	4	0	Bought in.
1849, March 10.	48.	Mercer.	. . . . .	4	0	0	Gritten.
1849, May 12.	24.	Brind.	In his robes	5	5	0	Norton.
1855, March 31.	66.	Sir T. Barnard.	. . . . .	6	5	0	Waters.
1859, April 9.	181.	Spence.	On an Italian canvas	5	10	0	Bought in.
1864, April 14.	75.	Bishop of Ely.	In a green coat .	4	0	0	Waters.
1865, March 2.	38.	Lord Arran.	. . . . .	5	0	0	Harrison.
1871, Feb. 4.	356.	W. Anthony.	Oval	5	0	0	Bought in.
1871, Feb. 4.	430.	W. Anthony.	. . . . .	1	2	0	Fitzgerald.
1872, May 25.	62.	Blomfield.	. . . . .	10	10	0	Colnaghi.
1873, March 1.	71.	Mrs. Nosedá.	. . . . .	47	5	0	Colnaghi.
1873, June 23.	111.	G. J. Reveley.	. . . . .	9	10	0	Cox.
1874, June 20.	57.	W. Angerstein.	. . . . .	7	7	0	Bought in.
1875, Jan. 30.	55.	W. Angerstein.	In a black cap . .	5	5	0	Flack.
1879, Jan. 11.	89.	Rev. T. O. Tudor.	. . . . .	1	5	0	Bought in.
1879, Jan. 11.	90.	Rev. T. O. Tudor.	As D.C.L.	1	1	0	Bought in.
1883, March 6.	133.	Dow, Countess of Essex.	. . . . .	6	16	6	Smith.
1884, Dec. 6.	239.	Wm. Russell.	. . . . .	12	12	0	Parsons.
1890, Nov. 13.	451.	Howell.	. . . . .	2	10	0	Money.
1892, June 11.	90.	Kibble.	. . . . .	19	10	0	Smith.
1896, July 25.	57.	Lord Leighton.	. . . . .	5	15	6	Jones.
1897, Jan. 30.	86.	Fullerton.	. . . . .	5	0	0	Dr. Hutchinson.

The following copies have also been sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1802, March 13.	59.	Guy Head.	By Guy Head .	6	16	6	Ord.
1818, May 2.	96.	Rising.	By Rising, from Dilettanti picture .	2	13	6	Barton.
1831, March 5.	20.	Elkins.	With a girl with a kitten	1	13	0	Hilder.
1832, July 20.	22.	Bone.	In enamel by H. Bone, R.A., 6 $\frac{1}{4}$ × 5	4	14	6	Sir J. Farquhar.
1842, Jan. 29.	99.	Patterson.	In robes, copy by Patterson, under Sir Joshua's directions	3	0	0	K.

The following sketches have been sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1810, June 15.	17.	Whiteford.	In his robes . . .	2	2	0	Symons.

	Lot.	Owner.		£	s.	d.	
1821, May 26.	23.	Thomond collection.	Early portrait	.	21	10	6 Rutley.
1821, May 26.	23A.	"	.	.	9	19	6 Rutley.
1821, May 26.	23B.	"	.	.	6	6	0 Tudor.

The following relics have been sold at Christie's:

	Lot.	Owner.		£	s.	d.	
1830, June 19.	450.	Sir T. Lawrence					
		P.R.A.	Sir Joshua's palette, presented by Sir G. Beaumont	.	12	12	0 J. Constable, R.A.
1831, July 16.	175.	J. Jackson, R.A.	Sir Joshua's throne	.	4	4	0 Brockedon.
1879, March 28.	90.	Sir F. Grant, P.R.A.	Sir Joshua's chair	.	76	13	0 Sir F. Leighton.

The following account of this chair is taken from the catalogue of the Grosvenor Gallery Exhibition in 1884, page 84 :

"The chair represents the veritable sitters' chair of Reynolds's studio, the colour only being altered. It was this seat which Mrs. Siddons, Lady Sarah Bunbury, and almost all Sir Joshua's sitters occupied in Leicester Square. Its history is extremely interesting. James Barry, R.A., had, during a part of the life of the P.R.A., been one of his most pertinacious assailants, and Reynolds was known to have been wounded by Barry's conduct and manners in this respect. Nevertheless, on the death of Sir Joshua, Barry broke out in a warm eulogium of the deceased. Lord and Lady Inchiquin gave this chair to Barry in acknowledgment, and Barry returned his warmest thanks for the gift, and thus authenticated the chair: 'Alas! this chair, that has had such a glorious career of fortune, instrumental as it has been in giving the most advantageous stability to the otherwise fleeting graces of a Lady Sarah Bunbury or a Waldegrave, or in perpetuating the negligent, honest exterior of the authors of "The Rambler," "The Traveller," and of almost every one whom the public admiration gave a currency for abilities, beauty, rank, or fashion; for the very chair is immortalized in "Mrs. Siddons as the Tragic Muse," where it will have as much celebrity as the chair of Pindar, which for so many ages was shown in the porch of Olympia,' " etc.—January 30, 1794.

"Reynolds did not paint this chair in 'The Tragic Muse,' but a monumental seat, appropriate to the subject of the picture. No doubt Mrs. Siddons sat in the chair. After Barry's death this chair passed to Dr. Fryer, at whose sale, when it was at the point of being knocked down for half a guinea, J. T. Smith bought it at a larger price for Sir Thomas Lawrence; on whose death it passed to Sir M. A. Shee, at whose sale it realized £5 15s. 6d. from Sir C. Eastlake; the next possessor was Sir Francis Grant, at whose sale, March 28, 1879, it was bought for about £70 by Sir F. Leighton, the sixth president of the Royal Academy who has owned the relic. To secure it for the future, Sir Frederic gave it to the Royal Academy, and that body deposited it in the Diploma Gallery of their institution, with other relics of Sir Joshua."

Another painting chair is in the possession of the Baroness Burdett Coutts, which bears a plate that it was carved by Hogarth, and was obtained from Reynolds's house, Leicester Square.

	Lot.	Owner.		£	s.	d.	
1896, July 17.	143.	Executors of Ld. Leighton	Sir Joshua's cash box		5	10	0 Clarke.

The Royal Academy diploma of Sir Joshua Reynolds was purchased from John Reynolds Gwatkin by the late Henry Graves, of 6, Pall Mall, and

was bequeathed by him in 1892 to the Royal Academy, together with the A.R.A. and R.A. diplomas of Sir Thomas Lawrence. Facsimiles of Reynolds's diploma and Lawrence's A.R.A. diploma are given as illustrations to this book, the latter being included, as it is signed by Sir Joshua, who thus gave the first honour to his distinguished successor in the presidency.

The following relics are in the possession of Mrs. Hadow, at Everleigh, Tunbridge Wells :

Set of decanters and wine glasses, ornamented with gold.
A dinner gong.
Large blue china jar and other smaller ones.
Writing case.
Shoe buckles.
Snuff-box, shell with silver lid, on which is scratched "J. R. 1758."

Set of tea things with monogram



Astronomical telescope in case.
Twelve table napkins given to Reynolds by Lord Keppel on his yacht, with the following inscription interwoven : "Keppel and Honour, 1779."
Several note-books, containing descriptions of pictures seen in Flanders, Brabant, Holland, etc., 1781.
A lock of Goldsmith's hair, cut off when he was in his coffin, given to Sir Joshua.

The following relics belong to Sir Robert Edgcumbe, at Sandy :

1. Red leather tea caddy, with silver mountings.
2. One dozen silver-handled dinner knives, with Sir Joshua's crest, "out of a mural crown, a demi-talbot."
3. Two silver ladles with his crest.
4. Snuff-box of wood and tortoiseshell, inlaid with Limoges enamel plaque.
5. Three of his Discourses, as first published in separate numbers, with corrections in his handwriting.
6. His copies of Claude's "Liber Veritatis," "Cecilia" (5 vols.), "Rasselas," "Estam de Saint," etc., with his autograph within each.
7. A volume of twenty-eight original caricatures by Guercino, formerly Sir Joshua's.
8. A pair of his silver spectacles.
9. A suit of dress clothes, coat, waistcoat, and breeches, yellow-ribbed silk with black spots.
10. Cat's "Emblems," in two vols., of which Leslie and Taylor write : "But Jacob Cat's 'Emblems,' which his grandmother by his father's side, it has been said [incorrectly, see pedigree], brought with her from Holland, delighted him most."

Mrs. Everingham, Somerleigh Gate, Dorchester, has a remarkably fine pair of old point lace ruffles formerly worn by him.

REYNOLDS'S, Sir Joshua, Black Servant.

Head, canvas 16 × 12½ in.

Full face ; unfinished study.

Sir Joshua Reynolds presents
his Compl^{ts} to Mr Alderman Boydell
He finds in his advertisement
that he is styled Portrait Painter
to his Majesty, it is a matter of
no great consequence, but he
does not know why his title is
changed, he is styled in his Patent
Principal Painter to His Majesty.

Dec 9th 1786

EXHIBITED.

Grosvenor, 1884, No. 15, by Right Hon. G. Cavendish Bentinck, M.P.

Sold at Christie's, July 1, 1871, Lot 63, Sir Joshua's Black Servant (Byng, owner), for £10 10s., to Rutley; July 11, 1891, Lot 554, Bentinck Collection, for £78 15s., to James.

"Sir Joshua, as his usual custom, looked over the daily morning paper at his breakfast time, and on one of these perusals, whilst reading an account of the Old Bailey sessions, to his great astonishment saw that a prisoner had been tried and condemned to death for a robbery committed on the person of one of his own servants, a negro who had been with him for some time. . . . This black man had lived in his service as footman for several years, and has been portrayed in several pictures, particularly in one of the Marquess of Granby, where he holds the horse of that General. . . . Mrs. Anna Williams (the old blind lady who lived at the house of Dr. Johnson) had some time previous dined at Sir Joshua's with Miss Reynolds, and in the evening she went home to Bolt Court in a hackney coach, and he had been sent to attend her to her house. On his return he met with companions who had detained him till so late an hour that when he came to Sir Joshua's house he found the doors were shut and all the servants gone to rest. In this dilemma he wandered into the street till he came to a watch-house, in which he took shelter for the remainder of the night. A poor thief . . . stole his watch, and with a penknife cut through his pocket and so possessed himself of the money. . . . Sir Joshua, much affected by this recital, immediately sent his principal servant, Ralph Kirkley, to make all enquiries into the state of the criminal, and, if necessary, to relieve his wants in whatever way could be done," etc., etc.—NORTHCOTE, vol. i., p. 205.

See BARBER, *ante*, page 49, and JOHNSON, *ante*, page 524.

REYNOLDS, Rev. John, Canon.

Three-quarter length, canvas 50 × 40 in.

Uncle of Sir Joshua; Fellow of Eton College; Master of the Grammar School at Exeter; Canon of Exeter; founder of exhibitions at Exeter College, Oxford; editor of Pomponius Mela; he was a great benefactor to the Eton College Library, and died in 1758, aged fifty-seven, and was buried in King's College Chapel, Cambridge.

Sitting in a high-backed chair, with checked stuffing at the back; in canonicals; his handkerchief under his hands, which are crossed together.

Painted in 1757.

EXHIBITED.

Manchester, 1857, No. 54, by Eton College.

ENGRAVED.

J. McArdell, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

The picture belongs to Eton College.

REYNOLDS, Rev. Samuel.

Half length, oval, canvas 30 × 25 in.

Son of Rev. John Reynolds, vicar of St. Thomas the Apostle, Exeter ; born January 31, 1681 ; Master of the Plympton Grammar School ; Fellow of Balliol College, Oxford ; died December 25, 1746 ; father of Sir Joshua.

Profile ; in a loose gown ; white shirt, open at the neck.

EXHIBITED.

National Portrait Exhibition, 1867, No. 558, by the Plymouth and Cottonian Library.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

” ” 1823, $12\frac{5}{8} \times 10\frac{7}{8}$ in.

Put up at Christie's, June 13, 1846, Lot 119, as “Sir Joshua's father” (Palmer, owner), passed, reserve £100.

The picture, which was formerly in the possession of the Very Rev. Joseph Palmer, Dean of Cashel, the brother of Lady Thomond, is now the property of the Cottonian Library, Plymouth.

The Rev. James Randall, of Barston, Hayes Common, Kent, was the owner of a portrait of the Rev. Samuel Reynolds by Sir Joshua.

REYNOLDS, Archdeacon.

Said to be mentioned in the artist's life (sale catalogue).

Sold at Christie's, May 1, 1880, Lot 104 (Dr. Miller, owner), for £16 16s., to Cox.

REYNOLDS, Miss Elizabeth, afterwards Mrs. William Johnson.

Head size, canvas 30 × 25 in.

Elizabeth, fourth daughter of the Rev. Samuel Reynolds ; born 1721 ; sister of Sir Joshua, whom she, in conjunction with her sister Mary (Mrs. Palmer), aided with money when he went to Italy ; married William Johnson ; died 1792.

Low brown dress ; with chain of pearls round neck and pearl earring ; half low bodice with muslin frill ; green and brown waist-sash ; thick long curly hair high up off the forehead, with curl hanging down the back of the neck.

Sat in 1758. Painted soon after she had the small-pox at the age of sixteen (COTTON, 1856, p. 272).

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{1}{4} \times 4$ in.

The picture belonged recently to the Rev. W. J. Yonge, of Rockbourne, Salisbury, and is now in the possession of Miss Yonge, of Rockbourne, Hants, a great-granddaughter of Mrs. Johnson. See MRS. JOHNSON, *ante*, page 525.

REYNOLDS, Miss Frances, and MRS. MARY PALMER.

Half length, canvas 38 × 30 in.

Sisters of Sir Joshua Reynolds; Miss Frances Reynolds is playing on a guitar, with Mrs. Palmer at the back.

Painted in 1759.

The picture was sold at Christie's as by Sir Joshua Reynolds, February 23, 1895, Lot 39 (Hakewell, owner), and described as formerly in the possession of Dr. Ridgway, of Exeter, who received the picture from Miss Reynolds, for £44 2s., to Menville.

The picture belongs to Sir Robert Edgcumbe, at Sandye Place, Sandy.

The picture is well known in the family as having been painted by Miss Frances Reynolds, but is recorded here as it has been sold as by Sir Joshua. On account of the interest attached to the picture a reproduction of it is given as one of the illustrations.

REYNOLDS, Miss Frances.

Half length, canvas 30 × 25 in.

Resided chiefly with her brother, Sir Joshua; ninth child of the Rev. Samuel Reynolds and Theophila Potter; born 1729; painted portraits and miniatures, copied her brother's pictures, and published an essay on "Taste;" died, unmarried, November 2, 1807.

"In Queen Square, Westminster, Mrs. F. Reynolds, sister to the late Sir Joshua Reynolds."—*Gentleman's Magazine*, 1807, p. 1082.

She was a prime favourite with Dr. Johnson, who called her his "dearest dear." He wrote a parody beginning—

"I therefore pray thee, Renny dear,
That thou wilt give to me,
With cream and sugar softened well,
Another dish of tea."

Full face, looking up; dark dress; long hair.

Sat in March, 1759.

EXHIBITED.

National Portrait Exhibition, 1867, No. 559, by the Plymouth and Cottonian Library.

Put up at Christie's, June 13, 1846, Lot 117 (J. Palmer, owner), and bought in, reserve £100.

The picture, which was formerly the property of the Very Rev. Joseph Palmer, Dean of Cashel, and afterwards of his son, Captain Palmer, was probably purchased from him in 1851, at the same time as the Sir Joshua portrait (*ante*, page 793), by William Cotton, and now belongs to the Cottonian Library.

"Sir Joshua, being strongly advised by Lord Edgcumb to establish himself in the metropolis: in compliance with this advice he returned to London and took handsome apartments in St. Martin's Lane, at that time the fashionable residence of artists. Here he was joined by his sister, Frances, who took charge of this household (page 90).

"This lady painted miniatures and copied her brother's pictures. Of these copies Sir Joshua said: 'They make other people laugh, and me cry.' Miss Reynolds, after presiding over her brother's house for many years, left it, and after trying Devonshire, which she seems to have found intolerable, with the experience of London, and the society of her brother's circle, and Paris, where she was in the autumn of 1768, finally established herself as a lodger in the house of Dr. Hoole, the translator of 'Ariosto,' whose portrait, prefixed to the first edition of his translation, she painted. Sir Joshua allowed her an income sufficient to keep her in the position of a gentlewoman, for she was one of his favourites, and always spoke and wrote of her in the most endearing manner. She was a writer as well as a painter, and upon her 'Essay on Taste,' which she had privately printed, Johnson wrote: 'There are in these few pages or remarks such a depth of penetration, and nicety of observation, as Locke or Pascal might be proud of.'

"Sir Joshua's bequest to her was £2,500 in the Funds for life, with the reversion to Miss Palmer.

"Frances Reynolds, baptized June 6th, 1729 (the Johnson branch of the family state 1722); died, unmarried, 1807.

"Portraits by Miss Frances Reynolds:

"1. Mary Johnson (Mrs. Furse) when a child.

"2. Elizabeth Johnson (Mrs. Dean), both in the possession of Mrs. Yonge, of Rockburn.

"3. William Johnson, of Calcutta, when a boy; at Dean Prior Vicarage.

"4. Richard Johnson.

"5. Fanny (Mrs. Yonge) when a baby; standing in her cot in her night-dress, and Mrs. Gwatkin teaching her to say her prayers.

"6. Mrs. William Johnson, of Calcutta, in Turkish dress; at Halsden."—Extracts from COTTON and LESLIE AND TAYLOR'S *Life of Sir Joshua Reynolds*.

REYNOLDS, Miss Frances.

Half length, canvas.

Full face; dark hair; with a veil over her head; a lace frill round her neck; low body, with white fichu round her shoulders. Painted in a Rembrandt-like manner.

Sold at Christie's, May 9, 1846, Lot 32 (Thomas Phillips, R.A., owner), described as a portrait of the artist's sister, an early picture in the manner of Rembrandt, to Norton, for £38 17s.; March 26, 1860, Lot 147 (H. A. J. Munro, owner), and described as the artist's sister, an admirable Rembrandt-like work, to Wallis, for £147; November 16, 1860, Lot 204 (Henry Wallis, owner), Miss Reynolds, the artist's sister, to Norton, for £43 1s.

ENGRAVED.

S. W. Reynolds, 1824, 4 $\frac{7}{8}$ × 4 in.

"I can learn nothing respecting this picture from the family."—COTTON, 1856, p. 272.

REYNOLDS, Miss Frances.

Three-quarter length, canvas.

In a garden, leaning on a pedestal.

Sold at Christie's, February 11, 1853, Lot 6 (Kean Brown Osborne, M.D., owner), for £2 17s., to Stanford; June 21, 1890, Lot 25 (Sir L. Jarvis, owner), for £46 4s., to Shepherd.

REYNOLDS, Miss Frances.

"Among the sitters entered in the pocket-books that of his sister occurs at intervals from May, 1755, to April, 1759; only once he calls her 'sister Fanny,' the other entries are all Miss Reynolds. The result of these sittings was probably a portrait I remember to have seen in the collection of Mr. Phillips, the Academician. It is a head and a bust only, the face in profile, and excepting the cheek entirely in shadow; she is in black, and wears a gipsy hat. Her face is round, the features small, and the resemblance to her brother striking as a work of art. The picture is beautiful and original. Now in the possession of Mr. Munro."—LESLIE AND TAYLOR, vol. i., p. 122.

Mr. Leslie is right in having seen the picture in the possession of T. Phillips, R.A., but gives an entirely wrong description of the picture, which is really the portrait of Miss Meux. Both pictures once belonged to Mr. Munro.

Sales of portraits of the Misses Reynolds at Christie's :

	Lot.	Owner.		£	s.	d.
1852, June 29.	57.	Oliver	Portrait of Reynolds's sister (see memo. on the back) .	1	15	0
1871, Jan. 21.	81.	J. Gray	Miss Reynolds	1	10	0
1871, Feb. 4.	357.	Anthony	"	4	14	6
1879, Nov. 28.	98.	C. Heath Warner.	"	11	0	0

REYNOLDS, Miss.

Paid for, February 17, 1764, Miss Reynolds, of Lancaster, £15 15s.

The painter has evidently added the word "Lancaster" to distinguish her from his sisters.

REYNOLDS, Captain Francis, 3rd Lord Ducie, second son of Matthew, 1st Lord Ducie of the second creation.

Three-quarter length, canvas.

Born March 28, 1739 ; was a captain in the navy in 1774, and commanded the "Monarch" in Rodney's action in 1782 ; married, first, in 1774, Mary, daughter of Thomas Provis, and secondly, January 18, 1791, Sarah, widow of Robert Child, of Osterley, who died May 23, 1793. He succeeded as Lord Ducie, September 11, 1785, and died August 19, 1808.

In naval uniform, wearing a three-cornered hat ; white waistcoat.

The Earl of Ducie writes, November 17, 1898 : "This picture must be a very early Reynolds, as the subject is a very young man in the uniform of a lieutenant R.N. The colour—blue and white—of the uniform shows that it is after a certain date. I believe that naval uniform was fixed in 1743, but am not certain of the precise date."

Lord Robert Manners wrote from the "Resolution," after Rodney's action, to Captain Francis Reynolds, on board the "Monarch" :

"I am as well as a man can be with one leg off, one wounded, and right arm broken. The doctor, who is sitting by me at present, says there is every hope of recovery."—*Rutland MSS.*, vol. iii., p. 52.

See LORD ROBERT MANNERS, *ante*, page 617.

The picture belongs to the Earl of Ducie at Tortworth Court, Falfield, Gloucestershire.

REYNOLDS, Nancy.

Half length, canvas 30 x 25 in.

Three-quarter face, looking to the left ; standing ; in low dress with wide white sleeves and shoulder-straps supporting dress ; narrow band round neck ; high hair, with veil hung from it over the left shoulder ; she holds on her right hand a basket containing two doves ; her left hand steadies the basket.

Paid for, 1774, Sir Wm. Boothby, for Nancy Reynolds, £26 15s.

EXHIBITED.

British Institution, 1823, No. 61, as a lady with doves, by D. Gally Knight.

This picture was entered in error as Kitty Fisher, as it was exhibited under that name in 1868. See KITTY FISHER, *ante*, pages 309, 310.

The picture, which was purchased at Sir Brooke Boothby's sale by Lord St. Helens, and was left by him to his nephew, Sir Henry Fitzherbert, Bart., in 1839, now belongs to the Rev. Sir William Fitzherbert, Bart., at Nettleworth Manor, Mansfield.

RICE, Mrs.

Three-quarter length, canvas 53½ × 39½ in.

Cecil, only child of William Talbot, who succeeded as 2nd Baron Talbot, February 14, 1737, and was created Earl Talbot, March 10, 1761. She was born in 1733, and married, August 16, 1756, George Rice, M.P. for Carmarthen, who died August 3, 1779. Her father was created, October 17, 1780, Baron Dynevor, with remainder to his daughter, who, on his death, April 27, 1782, became Baroness Dynevor. She died March 14, 1793.

Seated, turned towards the left ; three-quarter face to the right ; white dress and dark sash ; cloak, trimmed with fur, over shoulder ; right hand on end of cloak on her lap ; black velvet bands on wrists ; red rose in bosom ; left elbow leaning on pedestal ; landscape background.

Sat in February, 1762, as Mrs. Rice. Paid for, April 12, 1762, Mrs. Rice, £21. She was really Lady Cecil Rice in 1762.

The picture belongs to Edward Rhys Wingfield, J.P. and D.L., at Barrington Park, Oxon. Mr. Wingfield is grandson of George, 5th Lord Dynevor.

RICHARDSON, Mrs.

Sat in July, 1771.

RICHMOND, Charles, 3rd Duke of, K.G., F.R.S.

Three-quarter length, canvas 54 × 42 in.

Born February 22, 1735 ; succeeded to the dukedom, August 8, 1750 ; set out on his travels to foreign countries in September, 1750. Choosing a military life, he was appointed Lieut.-Colonel, June, 1756, Colonel, May 9, 1758, Major-General, March 9, 1761, Lieut.-General, March 30, 1770, General, February 19, 1783, and Field-Marshal, July 30, 1796. He had an elegant taste for art, and in March, 1758, opened a room in his house at Whitehall, containing a large collection of casts from the best antiques, busts, etc., at

Rome, to which any painter, sculptor, or other artist was allowed access without any expense. He carried the sceptre at the coronation of George III., September 22, 1761. He was Ambassador to the court of France in 1765; elected K.G. in 1782. Married, April 1, 1757, Mary, eldest daughter of the Earl of Aylesbury; died December 29, 1806.

When a youth; in a blue coat and scarlet waistcoat; white neckcloth; two liver-coloured spaniels, one of which he is caressing, are on a table at his right.

The picture belongs to the Duke of Richmond, and is No. 101 in the Goodwood catalogue.

RICHMOND, Charles, 3rd Duke of, K.G.

Three-quarter length, canvas 48 × 40 in.

In a scarlet coat, waistcoat, and breeches; a lace neckcloth and ruffles; the hair tied behind the neck with a black ribbon; on his right is a large mastiff (apparently unfinished), wearing a collar with "Richmond" painted on it.

Sat in April, 1758, as Duke and Duchess of Richmond, and in October by himself.

Memo., December, 1759: "A copy to be made of the Duke of Richmond for General Conway."

EXHIBITED.

Suffolk Street, 1833, No. 2, by Mr. Marshall.

Bought in at Christie's, May 18, 1833, Lot 18, Charles Lennox, Duke of Richmond, by the owner, Marshall, for £3 6s.; June 23, 1838, Lot 121, Duke of Richmond and his dog, bought in by the owner, Bretts or Webb, for £19 19s.

Cotton's catalogue of Sir Joshua's portraits says: "Engraved by J. Watson." Bromley gives T. Watson. Not in Smith.

The picture was bought, March 4, 1867, by Henry Graves and Co., and sold by them, 1868, to the Duke of Richmond, the present owner, for £50; it is No. 103 in the Goodwood catalogue.

RICHMOND, Charles, 3rd Duke of, K.G.

There must be another picture of him, but it is not in the possession of the Duke of Richmond.

RICHMOND, Charles, 3rd Duke of, and Family.

"December 12, 1846. A dreadful fire broke out at Flixton Hall, the residence of Sir Shafto Adair. The mansion was destroyed, with all its valuable and ancient pictures and costly furniture. . . . Among the pictures lost are two of Sir Joshua Reynolds, of the Duke of Richmond and his family and Sir Charles Saunders."—*Gentleman's Magazine*, 1847, p. 74.

RICHMOND, Mary, Duchess of.

Three-quarter length, canvas 30 × 24 in.

Mary, eldest daughter and co-heiress of Charles Bruce, Earl of Aylesbury, by his lady, Caroline, daughter of General John Campbell, afterwards Duke of Argyll; born 1740; married, April 1, 1757, Charles, 3rd Duke of Richmond; died at Goodwood, November 5, 1796.

Seated, working at a tambour frame covered with green silk; she is dressed in a plain brown habit and waistcoat, with a white neckcloth, and lace at the wrists; the hair plaited closely round the head.

"A woman whom neither titles could dazzle nor pains depress; who bore her honours so modestly upon her, that, while her dignity enforced respect, her gentleness inspired love."—*Gentleman's Magazine*, 1796, p. 970.

Sat in April, 1758, May, 1759, February, 1760, and November, 1764. Paid for, May 28, 1764, Dutchess of Richmond. No price. "I believe paid."

The picture belongs to the Duke of Richmond, and is No. 107 in the Goodwood catalogue.

RICHMOND, Mary, Duchess of.

Three-quarter length, canvas 50 × 40 in.

In peeress's robes; seated, with her right elbow on a table, the left hand in her lap; in white embroidered satin skirt.

Sat in January, 1765, March, 1766, and June, 1767. Paid for, December 5, 1768, Dutchess of Richmond sent to Lord Holland. No money entered.

The picture, which was given by the Duchess of Richmond to Lord Holland in 1768, now belongs to the Earl of Ilchester at Holland House.

Georgina, eldest sister of the 3rd Duke of Richmond, married Henry Fox, Lord Holland.

"In the masquerades and assemblies of 1772 the Duchess of Richmond was dressed after Mrs. Yates as Zobeide."—TOM TAYLOR, vol. i., p. 433.

A sketch was exhibited in Suffolk Street, 1832, No. 59, as the Duchess of Richmond, by E. D. Leahy.

RICHMOND, Miss.

Sat in August, 1764.

RIDDELL, Mrs.

Whole length, 93 × 57 in.

Elizabeth Margaret, daughter of William Horsley Widdrington, of Felton, Northumberland; born 1730; married Thomas Riddell, of Swinburne Castle; she became a widow in 1777, and died April 30, 1798.

Standing, three-quarter face to left; white dress with black scarf; holds a basket of flowers in her right hand; trees in background; distant landscape to left.

Paid for, November 18, 1766, Mrs. Riddle, £105.

EXHIBITED.

Royal Academy, 1880, No. 131, by J. G. Riddell.

"April 30, 1798. At Felton Park, Northumberland, after a lingering illness, Mrs. Riddell, relict of the late Thomas Riddell, of Swinburne Castle, and the last descendant from the male line of the antient and honourable family of Widdrington."—*Gentleman's Magazine*, 1798, p. 446.

The picture belongs to John Giffard Riddell, of Felton Park and Swinburne Castle.

RIDGE, Mr.

A friend of Goldsmith.

"A blotted MS. with broken verses on Sir Joshua, Ridge, Beauclerc, and Whitefoord was lying in his room a few days before he died."—TOM TAYLOR, vol. ii., p. 67.

Paid for before 1774, Mr. Ridge, £21; July, 1774, Mr. Ridge, £15 15s.

RIDGE, Miss.

Half length, panel 29½ × 24½ in.

Daughter of Counsellor Ridge, of the Irish Bar, friend and favourite of Sir Joshua.

Seated, facing the spectator; the left arm leaning on a table; in white dress trimmed with gold; the bodice tied in front with blue bow; blue sash, and a blue ribbon in the hair; black velvet band round neck; background, landscape, with the stem of a tree to the right.

Sat in December, 1773.

On the back of the picture is an old label as follows :

"This is a portrait of Miss Ridge, by Sir Joshua Reynolds, daughter of Counsellor Ridge, a gentleman belonging to the Irish Bar, mentioned in Goldsmith's poem of 'The Retaliation' :

" 'To make out the dinner full certain I am
That Ridge is anchovy, and Reynolds is lamb.
That Hickey is capon, and by the same rule
Magnanimous Goldsmith is gooseberry fool.'"

"This picture has never been out of the family of Sir Joshua Reynolds."

EXHIBITED.

Guelph, 1891, No. 160, by Alfred de Rothschild.

Sold at Christie's, June 13, 1859, Lot 209 (Mrs. St. John, owner), described as Miss Ridge, in a white and gold dress, tied with a blue ribbon, and a piece of blue ribbon in her hair, with landscape background—the exquisite painting of the head has, perhaps, never been exceeded by the great master—for £525, to Lord Lansdowne.

The picture belongs to Sir Charles Tennant, Bart.

RIDGE, Miss.

Head size, canvas 28 × 23½ in.

Unfinished.

Half length, seated ; full face ; white dress ; trimmed with yellow ; left arm resting on a table.

EXHIBITED.

Grosvenor, 1884, No. 116, by Dr. Hamilton.

Sold at Christie's, May 26, 1821, Lot 22 (Lady Thomond, owner), as sketch for the portrait of Miss Ridge, for £10 5s., to L. Wansey.

The picture belongs to Dr. Edward Hamilton, of 14, Cromwell Place.

Mr. L. Wansey, of Walthamstow, was the father-in-law to Dr. E. Hamilton.

RIDGE, Miss.

Head size, canvas 18½ × 15¼ in.

Full face ; with a blue dress cut low on the neck.

Sat in 1773.

EXHIBITED.

Grosvenor, 1884, No. 95, by F. Haworth.

Thomond sale, May 26, 1821, Lot 38, a beautiful portrait of Miss Ridge, the head finished, with one of a nobleman, for £32 11s., to Triste. Bought in at Christie's, February 26, 1880, Lot 103, as Miss Ridge, by James Fenton, owner, for £38 17s.

RIDGE, Miss.

Half length, canvas 29 × 24 in.

Sold at Christie's, May 21, 1862, Lot 104, described as Miss Ridge, in a white and gold dress, with blue ribbons in her hair (J. Humphrey, Q.C., owner), for £5 15s., to Miller (said to be a copy of the one purchased by the Marquess of Lansdowne); April 18, 1868, Lot 101 (D. T. White, owner), Miss Ridge, for £32 11s., to Nosedá; June 18, 1881, Lot 64 (Earl of Normanton, owner), for £52 10s., to C. B. Denison; June 20, 1885, Lot 1017, preceding picture, 29 × 24 (Denison, owner), for £8 8s., to Mainwaring.

RIGBY, Mrs.

Sat in July, 1788.

ROBERTS, Captain, R.N.

Cotton's catalogue, 1859, p. 65: "Reynolds's private notes, 1847."

The picture is described by Cotton as being in the possession of G. W. Hallam in 1857.

ROBERTS, Miss.

Sat in May, 1760, and March, 1761. Paid for before 1761, Miss Roberts, £10 10s.; before 1762, Miss Roberts, £10 10s.

ROBERTS, Miss.

Sat in February, 1789.

"April 19, 1790, at Ellesmere, Mr. Stephen Denston, of Stawardine, to Miss Jane Roberts."—*Gentleman's Magazine*, 1790, p. 371.

ROBERTSON, William, D.D.

Three-quarter length, canvas 50 × 40 in.

Born 1721; Principal of the University of Edinburgh, 1762; Royal Historiographer for Scotland, 1784. Chief works: "Histories of Scotland," 1759; "Charles V.," 1769; "America," 1777. Died 1793.

Sitting in his canonicals; a pen in his right hand; left arm resting on arm of chair; to left a table with books, papers, and inkstand; draped curtain at the back.

Paid for, May 9, 1772, Dr. Robertson, £36 15s. Exhibited in the Royal Academy, 1772, No. 207.

Walpole says : "No. 207, Dr. Robertson, the historian, very like."

"But I prefer to these second-hand Guido graces the sensible head of Dr. Robertson."
—TOM TAYLOR, vol. i., p. 445.

"Dr. Robertson charged the company before Johnson's arrival with spoiling the Doctor by worship."—TOM TAYLOR, vol. ii., p. 212.

ENGRAVED.

John Dixon, November, 1772, $18\frac{3}{4} \times 14$ in.

J. Hall (oval), $7 \times 4\frac{1}{2}$ in.

C. Heath (oval), 1799, $3\frac{5}{8} \times 2\frac{7}{8}$ in.

W. H. Worthington, $4 \times 3\frac{1}{4}$ in.

E. Scriven, $4\frac{1}{4} \times 3\frac{1}{4}$ in.

R. Graves, A.R.A., $3\frac{5}{8} \times 2\frac{7}{8}$ in.

W. C. Edwards, $4\frac{3}{4} \times 3\frac{3}{4}$ in.

T. A. Dean, 1827.

T. Holloway (oval), $6\frac{1}{2} \times 4\frac{1}{2}$ in.

W. Walker (oval), $6\frac{3}{8} \times 4$ in.

ROBINSON, Colonel.

Sat in March, 1760.

ROBINSON, Richard, D.D.

Three-quarter length, canvas 49 × 39 in.

Archbishop of Armagh, Primate of Ireland. Fourth son of William Robinson and Anne, daughter of Robert Walters, of Cundale, York ; born 1709 ; educated at Christchurch College, Oxford ; went to Ireland in 1751 as first chaplain to the Duke of Dorset ; Bishop of Killala, 1752 ; Bishop of Ferns and Leighlin, 1759 ; Bishop of Kildare in 1761, when the Duke of Bedford was Lord-Lieutenant ; elevated to the Primacy under the Duke of Northumberland, 1765 ; and created Baron Rokeby of Armagh, 1777 ; died, unmarried, October 10, 1794, in his eighty-fifth year. He gave £4,000 towards the building of Canterbury quadrangle at Christchurch College, Oxford.

In canonicals ; sitting at a table, with fifty nails on the back of the chair and thirty-two on the arm, turning over the leaves of a folio supported by other folios ; his back to the spectator, his head turned over his right shoulder ; an inscription on the book.

Sat in January, 1767, as Primate of Ireland. Paid for, 1763, Bishop of Kildare, £52 10s. ; after 1764, Primate of Ireland, £20.

EXHIBITED.

British Institution, 1823, No. 3, } by Christchurch College,
Art Treasures, Manchester, 1857, No. 49, } Oxford.

ENGRAVED.

R. Houston, $13\frac{7}{8} \times 11$ in.

S. W. Reynolds, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture belongs to Christchurch College, Oxford.

There is a second picture, seated, in the deanery at Christchurch College, described by the Rev. W. Warner, November 22, 1898, as seated in a high-backed armchair, with a curtain looped up behind ; face nearly full, but turned slightly to the right ; bishop's robes and wig ; hands resting on the arms of the chair, which was bequeathed to the deanery by Edmund Goodenough, D.D., formerly student, 1845 ; the size is 50 × 41 in.

ROBINSON, Richard, D.D.

Three-quarter length, canvas 50 × 40 in.

Similar in composition to the last, with forty-nine nails on the back of the chair and thirty on the arm ; no inscription on book ; signed and dated, 1765.

EXHIBITED.

Leeds, 1868, No. 3166, by the Lord Primate of Ireland.

Dublin, 1872, No. 177, by the Primate.

The picture belongs to the Primate of Ireland for the time being, at the Palace, Armagh.

ROBINSON, Richard, D.D.

Three-quarter length, canvas 50 × 40 in.

Similar in composition to the last, with fifty-two nails on the back of the chair and thirty-two on the arm. The chair is green, and the flowers on it differ from the Armagh picture ; an illegible inscription is on the book.

The picture belongs to Sir Gerald Robinson, Bart., at Rokeby Hall, Dunleer, co. Louth, Ireland.

ROBINSON, Richard, D.D.

Three-quarter length, canvas 50 × 40 in.

When Primate of Ireland.

In a long single-breasted coat ; wearing a wig and three-cornered hat ; a stick in his right hand ; left hand placed across the body ; landscape with a church in the background.

Sat in May, 1771, as Dr. Robinson ; in June, 1772, as the Primate, and February, 1779, as the Primate of Ireland. Paid for, June, 1775, Primate of Ireland, Robinson, £73 10s. Exhibited in the Royal Academy, 1775, No. 233. The pocket-books of 1774 and 1775 are missing.

A critic of 1775 says : "The portrait of the Primate of Ireland is perhaps one of the best that has been exhibited by any artist since the days of Vandyke, both in point of drawing, colouring, and character. There is in this portrait so much truth and nature, so much dignity and ease, as cannot fail to strike every person of taste."

Another critic says : "No. 233 is a half-length of the Primate of Ireland, which for all the qualities of a portrait might fairly challenge the whole of the modern, perhaps the ancient, masters."

Walpole, writing to Mason, says : "Sir Joshua has produced the best portrait he ever painted, that of the Primate of Ireland, whom age has softened into a beauty. All the painters are begging to draw him, as they did from Reynolds's beggar-man."

ENGRAVED.

John Raphael Smith, 1775, 18 × 14 in.

Unknown, 4 × 3 in.

B. Killingbeck (oval), 4 × 3 $\frac{1}{4}$ in.

J. K. Sherwin, 3 $\frac{7}{8}$ × 2 $\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), 6 × 4 $\frac{5}{8}$ in.

A proof by Smith was sold in Paris, May 27, 1898, for 480 francs.

The picture, which was left to his second nephew with Rokeby Hall, belongs to Sir Gerald Robinson, Bart., at Rokeby Hall, Dunleer, co. Louth, Ireland.

ROBINSON, Richard, D.D.

Three-quarter length, canvas 50 × 40 in.

Similar to the last. The badge of the Order of St. Patrick has been added since it was painted, as the order was not founded until 1783.

Paid for, April 13, 1779, Primate, for the copy, £36 15s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 710, by Lieut.-General Lord Rokeby.

The picture was in 1775 in the possession of Mrs. Montagu, and now belongs to the Marquess of Winchester. The picture exhibited in 1867 has a badge hanging from a ribbon round his neck. This is not in the print by Smith.

For an account of the owners of this picture, *see* MRS. MONTAGU, *ante*, page 659.

ROBINSON, The Honourables F. and P.

London Chronicle, 1788 : "No. 183, portrait of a nobleman and his two brothers. There are three boys, the eldest, which is the peer, is drawn upon one leg, mounting the other upon a seat about which the children are playing. Lord Grantley and brothers intended."

In April, 1788, "Dogs" sat for the picture of Lord Grantham and brothers.

EXHIBITED.

Suffolk Street, 1833, No. 33, as "family portraits," by Lord De Grey.

See LORD GRANTHAM, *ante*, page 392.

ROBINSON, Sir Septimus.

Usher of the Black Rod ; died, September 5, 1765.

Memo. in first ledger : "1768, Sir Septimus Robinson, to be paid by Delawar."

Sat in August, 1761, and March, 1764. Paid for, May 27, 1771, Lord Delawar for a copy of Sir Septimus Robinson, £25.

"Another important figure in the royal solemnities who this year takes his place in Reynolds's chair is Sir Septimus Robinson, Usher of the Black Rod. His unusually early

sittings (at half-past eight, nine, and half-past nine) are, no doubt, to be explained by the press of business which one can well conceive that a royal funeral, a royal marriage, and a coronation, in quick succession, must have thrown upon Black Rod."—TOM TAYLOR, vol. i., p. 197.

ROBINSON, Sir Thomas.

Sold at Greenwood's, April 14, 1796, Lot 31, for £3 3s., to Walton or Waltham; Christie's, February 5, 1842, Lot 51 (Reaves, owner), sketch of Mr. Robinson, for 13s., to Richardson.

Probably a misprint in the 1796 catalogue for Sir Septimus Robinson, of whom there seems to have been two pictures painted, the second some time after his death.

ROBINSON, Mrs.

Sat in September, 1758.

ROBINSON, Mrs. Mary, as "Perdita."

Half length, canvas 29½ × 25½ in.

The daughter of a Captain Darby, who died at Bristol, 1787. She was born in America. Mary was introduced to Garrick, and under his tuition and auspices prepared to appear as Cordelia. Her marriage, at the age of fifteen, with Mr. Robinson, prevented her intention from being carried out. However, she resumed it under the patronage of the Duchess of Devonshire, and appeared in the character of Juliet about 1776, and remained on the stage until 1779. She was a woman of considerable culture both in literature and art, of which there is evidence in her theatrical pieces, poems, and novels. In her character of Perdita she won the heart of the Prince of Wales, and he induced her to leave the stage, gave her his portrait set with diamonds, on one side of which was inscribed, "Je ne change qu'en mourant," on the other, "Unalterable to my Perdita through life," and gave her a bond for £20,000, payment of which was eventually refused. In a few months she was deserted, and after much trouble and correspondence obtained an annuity of £500 a year. She died December 26, 1800.

"At her cottage on Englefield Green, Mrs. Mary Robinson, the once celebrated *Perdita*. She had been several months in a declining state of health, which worldly troubles greatly aggravated. In her last moments, however, she was consoled by the tender attentions of her daughter and many friends. As the author of several popular novels and poetical pieces, many of them under the signature of Laura-Maria, she was well known to the publick, who would have been still further indebted to her pen had she been blessed with life and health. Her last work was a translation of Dr. Hagar's 'Picture of Palermo,' just published. She was interred, in a private manner, at Old Windsor; one mourning coach with two gentlemen, and her own carriage, only attending."—*Gentleman's Magazine*, 1800, p. 1300.

"Mrs. ROBINSON'S Muse has paid the following elegant Tribute to the fame of Sir JOSHUA REYNOLDS :

"Reynolds, 'twas thine with magic skill to trace,
The perfect semblance of exterior grace.
Thy hand, by nature guided, mark'd the line
That stamps perfection on the form divine.

'Twas thine to tint the lip with rosy die,
 To paint the softness of the melting eye ;
 With auburn curls, luxuriantly display'd,
 The ivory shoulders polish'd fall to shade :
 To deck the well-turn'd arm with matchless grace ;
 To mark the dimpled smile on beauty's face :
 The task was thine, with cunning hand to throw
 The veil transparent on the breast of snow :
 The Statesman's thought, the infant's cherub mien,
 The Poet's fire, the Matron's eye serene ;
 Alike with animated lustre shine,
 Beneath thy polish'd pencil's touch divine ;
 As Britain's Genius gloried in thy Art,
 Ador'd thy VIRTUES and rever'd thy Heart ;
 Nations unborn shall celebrate thy name ;
 And stamp thy mem'ry on the page of FAME !"

(*From a newspaper, February 29, 1792.*)

Looking to the right in black hat and feathers ; black ribbon round her neck ; powdered hair ; a white lace handkerchief over her shoulders ; hands crossed in her lap.

Sat in January, 1782. Exhibited in the Royal Academy, 1782, No. 22.

Morning Herald, 1782 : "Mrs. Robinson is portrayed in the dress of Rubens' wife : the countenance is grave and sensible, the likeness very striking, and the colouring correct. The artist in this portrait has certainly not done so much on the score of beauty as the fair original can lay claim to."

St. James's Chronicle : "No. 22, portrait of a lady. This is the most flattering likeness that has yet appeared of the celebrated Mrs. Robinson, and it is wonderful we have not been told by somebody of the astonishing effects her charms produced on the artist employed in copying them. The portrait is painted in the style of Rubens."

EXHIBITED.

Royal Academy, 1782, No. 143,
 Grafton, 1894, No. 74, as "Perdita," } by the Marquess of Hertford.

Sold at Greenwood's, April 16, 1796, Lot 9, as a lady in the character of Rubens' wife. (A note in ink says, "Mrs. Robinson bought by the Marquess of Hertford for £52 10s.") Lord Arran's catalogue and another give the purchaser's name as General Stuart and the price £12.

ENGRAVED.

W. Dickinson, 1785, $10\frac{7}{8} \times 8\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

A Proof, First State, Buccleuch Collection, sold at Christie's, 1887, for £21.

This picture was sold by the Marquess of Hertford to Charles John Wertheimer, from whom it passed to the Baroness Mathilde de Rothschild, of Frankfort, the present owner.

An old copy was bought in at Christie's, March 6, 1897, Lot 118, as from the collection of the Rev. J. Morgan Rice, for £126. It now belongs to Mrs. Rice.

✓
ROBINSON, Mrs. Mary.

Half length, canvas 29 × 24 in.

Full face, to the right; wearing a large black hat with white feathers; white muslin fichu and black dress; behind, a red curtain and blue sky.

EXHIBITED.

British Institution, 1842, No. 167, by H. A. J. Munro.

Grosvenor, 1888, No. 81, as "Perdita," by Mrs. O. E. Coope.

Sold at Christie's, May 19, 1821, Lot 16 (Lady Thomond, owner), as a lady with a hat and feathers, unfinished, for £31 10s., to Penny, for Allnutt; March 26, 1860, Lot 143 (H. A. J. Munro, owner), as Mrs. Robinson in a hat and feather, the loveliest picture known of that celebrated actress, for £262 10s., to Coope.

This picture belonged in 1835 to Lord Wharncliffe, and was purchased of him before 1841 by Smith, of Bond Street, by whom it was sold to H. A. J. Munro, of Novar.

ROBINSON, Mrs. Mary, as "Perdita."

This picture was purchased from H. A. J. Munro in 1857 by Mr. Rutley for £200, and sold by him for £250 to John Stainforth Beckett, from whom it passed to Sir Hickman Beckett Bacon, Bart., of Thonock Hall, Gainsborough, Lincolnshire, the present owner.

ROBINSON, Mrs. Mary.

Half length, panel 29½ × 24½ in.

Nearly full face; large black hat, white feather; dark dress; white lace scarf; red curtain background.

EXHIBITED.

Royal Academy, 1883, No. 274, by Colonel W. L. Grant.

A crayon drawing of Mrs. Robinson was exhibited at the National Portrait Exhibition, 1868, No. 6, as with hands in muff, 12½ × 9 in., by Daniel Parsons. Mr. H. Graves noted in his catalogue that it was not by Reynolds.

ROBINSON, Mrs. Mary.

Half length, canvas 30 × 25 in.

Looking to the left; powdered hair; black hat and feather; black ribbon round neck tied in front; black dress with white lace fichu; red curtain to right; landscape to left.

The picture belongs to George Harland-Peck, at 9, Belgrave Square.



Young Girl with Dog

ROBINSON, Mrs. Mary, as "Perdita."

Half length, canvas 29 × 24 in.

In a large black hat and white feather ; lace fichu round her neck ; low-cut dress, and hands crossed over her waist ; narrow black ribbon round neck.

The picture belongs to Lord Churston, at Lupton, Churston, Devon.

ROBINSON, Mrs. Mary, as "Perdita."

Half length, panel 30 × 24 $\frac{3}{4}$ in.

Full face ; blue eyes, with powdered hair ; white fichu round her neck ; black dress ; large brown hat with black bows and white ostrich feathers ; red curtain background.

Sold at Christie's, June 28, 1862, Lot 25 (W. W. Burden, owner), to Anthony for £15.

The picture belonged afterwards to John Stainforth Beckett, from whom it passed to Sir Hickman Beckett Bacon, Bart., of Thonock Hall, Gainsborough, Lincolnshire, the present owner.

ROBINSON, Mrs. Mary, as "Contemplation."

Half length, canvas 24 × 19 in.

Seated by a rock on the seashore, looking down to the right.

Sat in February, 1784.

EXHIBITED.

British Institution, 1823, No. 38, as Mrs. Robinson, by the Hon. General Phipps, M.P.

Bethnal Green, 1872, No. 3, by Sir Richard Wallace, Bart.

Sold at Greenwood's, April 16, 1796, Lot 3, as Mrs. Robinson, to Cribb, for £30 9s. ; at Christie's, June 25, 1859, Lot 100 (Hon. Edmund Phipps, owner), as "Contemplation," to the Marquess of Hertford, for £840.

ENGRAVED.

W. Birch, 1787, 5 × 4 $\frac{1}{2}$ in. ; title, "Contemplation."

S. W. Reynolds, 1831, 4 × 3 $\frac{1}{2}$ in.

The picture was bequeathed by the Marquess of Hertford to Sir Richard Wallace, Bart., who left it to Lady Wallace, by whom it was left to the nation in 1897.

ROBINSON, Mrs. Mary.

Head size, canvas 23½ × 18½ in.

A sketch of the head in the seaside picture.

EXHIBITED.

International Exhibition, 1862, No. 38, as "Fenella,"	} by Earl Granville.
National Portrait Exhibition, 1868, No. 836, as "Fenella,"	
Grosvenor, 1884, No. 100, as "Perdita,"	

ROBINSON, Mrs. Mary.

Half length, canvas 30 × 25 in.

Seaside sketch, profile.

The picture belongs to Robert Wyndham Jermyn Rushbrooke, at Rushbrooke Park, near Bury St. Edmunds.

ROBINSON, Mrs. Mary.

Half length, canvas 29 × 24 in.

Seated, facing the right; resting on her left hand, her right in her lap; white dress, red sash; landscape background.

EXHIBITED.

Guelph, 1891, No. 250, by the Hon. F. B. Massey Mainwaring.

ROBINSON, Mrs. Mary.

Half length, canvas 29½ × 24 in.

In white dress; seated, holding a book.

Sold at Christie's, June 20, 1885, Lot 1023 (C. Beckett Denison, owner), for £8 18s. 6d., to Permain; July 13, 1896, Lot 101 (Lord Leighton, owner), for £157 10s., to Lowther.

ROBINSON, Mrs. Mary.

The picture belongs to the Earl of Essex, at Cassiobury Park.

Sales at Christie's of other portraits called Mrs. Robinson:

	Lot.	Owner.		£	s.	d.	
1839, May 24.	22.	Turner.	Robinson, Mrs. .	5	0	0	Chittleburgh.
1845, June 28.	45.	—	" .	5	5	0	Fuller.
1859, June 13.	234.	Rudd.	" .	10	10	0	Bought in.

	Lot.	Owner.		£	s.	d.	
1868, March 23.	40.	Mrs. Seymour.	Mrs. Robinson . . .	6	0	0	Spence.
1876, July 15.	90.	Wynn Ellis.	„ . . .	52	10	0	Ellis.
1879, Nov. 28.	87.	Warner.	„ . . .	3	0	0	Chalkley.
1880, July 3.	120.	Toplin.	„ . . .	18	18	0	Bought in.
1881, June 18.	65.	Earl of Nor-					
		manton.	„ . . .	10	10	0	Cooling.
1885, May 8.	188.	De Zoete.	„ 20 × 16 in.	23	2	0	Tucker.
1885, June 20.	1020.	C. B. Denison.	„ 17 × 14 in.				
			In a hat and feather	11	0	6	Greenfield.

Copies of Mrs. Robinson sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1818, May 2.	102.	Rising.	Copy by him . . .	4	0	0	Bought in.
	103.	„	Copy, profile . . .	2	2	0	Bought in.
1842, Feb. 5.	94.	Miss Patter-					
		son.	Copy by Patterson . . .	2	5	0	Bought in.
1846, May 9.	2.	Phillips, R.A.	Copy by Thompson . . .	1	3	0	Colnaghi.
1862, June 28.	4.	W. W. Burden.	Copy by him . . .	1	10	0	Bought in.

ROCHE, Lady.

Half length, canvas 30 × 25 in.

In a white dress, with wide sleeves, and a veil over her head extending over her right shoulder; a pearl necklace and pearls in her hair; hair hanging over her right shoulder; her right arm leaning on a pedestal; holding a spaniel in her lap.

Sold at Christie's, March 17, 1866, No. 197 (Rev. F. Henson, owner), for £37 16s., to Graves. On April 17, 1866, Lot 122, was sold for the same owner a portrait of Sir T. Roche as a picture by Reynolds, for £11 16s., to Wroe.

ENGRAVED.

G. H. Every, 1866, $4\frac{1}{2} \times 3\frac{7}{8}$ in.

Purchased at the sale of the effects of her descendant, this picture was burnt in the fire at Henry Graves and Co., 6, Pall Mall, December 6, 1867.

ROCHESTER, John Thomas, Bishop of. *See* THOMAS.

ROCHFORD, Lucy, Countess of.

Lucy, daughter of Edward Young, of Durnford, co. Wilts; married, before 1749, William Henry Nassau, 4th Earl of Rochford; died January 9, 1773.

Bought in at Christie's, July 22, 1882, No. 81, by the owner, Lady Wilmot, for £21.

As there are no sittings or payments recorded for this picture, it must be considered as of doubtful authenticity, unless it was painted before 1755.

ROCKINGHAM, Charles, 2nd Marquess of, K.G.

Whole length, canvas 65 × 59 in.

Charles Watson Wentworth, Earl of Malton, 2nd Marquess of Rockingham; born 1730; succeeded as 2nd Marquess of Rockingham in 1750; deputy to the Duke of Norfolk at the coronation of George III.; K.G. 1760; First Lord of the Treasury, 1765; opposing the policy of Lord Bute, he lost office; restored to his former post in 1782, and chief of the government which has since borne in history the title of the "Rockingham Administration," of which Charles James Fox and Edmund Burke formed prominent parts. He repealed the Stamp Act, and under his auspices a pacific negotiation with the revolted States of America commenced; but he died the same year that he returned to office. He was esteemed for his purity, his principles, and his patriotism; but he was not considered a man of more than ordinary abilities. Married Mary, daughter of Thomas Bright. He died, without issue, in July, 1782, when all his honours became extinct, and the principal part of the Wentworth estates, including Wentworth House, devolved upon his nephew, William, Earl Fitzwilliam, who assumed the additional surname of Wentworth.

To right, standing; robes and collar of K.G.; scroll in right hand; plumed hat on the table before him.

Sat in December, 1767, and June, 1768. 1786, Lady Rockingham, for Lord Rockingham, given to the Prince of Wales, £157 10s.

EXHIBITED.

British Institution, 1826, No. 155,	} by His Majesty George IV.
„ „ 1827, No. 150,	
„ „ 1833, No. 5,	
„ „ 1846, No. 22,	} by Her Majesty the Queen.
International Exhibition, 1862, No. 109,	
National Portrait Exhibition, 1867, No. 466,	

ENGRAVED.

E. Fisher, 1774, $23\frac{1}{2} \times 14\frac{1}{2}$ in.

Unknown (from Fisher), 4×3 in.

W. Dickinson, 1785, $17\frac{7}{8} \times 13\frac{7}{8}$ in., reduced to half length.

R. Killingbeck, 1785, $4 \times 3\frac{1}{2}$ in., oval.

R. H. Cromek, 1802, $4\frac{1}{8} \times 3$ in.

W. T. Mote, 1829, 5×4 in., for "Lodge's Portraits."

R. B. Parkes, 1863, $7\frac{3}{8} \times 4\frac{3}{4}$ in.

The picture, which was given to the Prince of Wales in 1786 by the Marchioness of Rockingham, belongs to Her Majesty the Queen, at Buckingham Palace.

U
ROCKINGHAM, Charles, 2nd Marquess of.

Whole length, canvas.

In robes of the Order of the Garter.

Paid for, after 1777, Lord Rockingham, whole length, £157 10s.

The picture belongs to Earl Fitzwilliam, at Wentworth Woodhouse, Rotherham.

ROCKINGHAM, Charles, 2nd Marquess of.

Whole length, canvas.

Paid for, Earl Fitzwilliam for a copy, whole length, of Lord Rockingham, £157 10s.

ROCKINGHAM, Charles, 2nd Marquess of.

Three-quarter length, canvas 50 × 40 in.

Paid for, August, 1777, Lord Rockingham, £36 15s.

ROCKINGHAM, Charles, 2nd Marquess of.

Three-quarter length, canvas 50 × 40 in.

Standing to left, head slightly turned back towards spectator; right hand holds a scroll, left on his hip; robes of the Garter; brown background, with curtain to right.

Paid for, December, 1783, Lord Hardwick, for a copy of Lord Rockingham, £52 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 457, } by the Earl of Hardwicke.
Grosvenor, 1884, No. 162, }
Royal Academy, 1896, No. 13, by the Earl of Rosebery, K.G.

Sold at Christie's, August 7, 1880, Lot 181 (Earl of Hardwicke, owner), withdrawn; June 30, 1888, Lot 54 (Earl of Hardwicke, owner), £577 10s., to Vokins; June 24, 1893, Lot 60 (Mildmay, owner), £693, to Agnew.

The picture belongs to the Earl of Rosebery.

✓
ROCKINGHAM, Charles, 2nd Marquess of.

Half length, oval, canvas 27 × 24 in.

Life size, to left ; in robes of the Garter and collar.

Paid for, December 3, 1768, Lord Rockingham, a head, given to his sister, no price.

EXHIBITED.

Guelph, 1891, No. 116, by G. C. Wentworth Fitzwilliam.

ROCKINGHAM, Charles, 2nd Marquess of.

Half length, canvas 31 × 25 in.

Paid for, September 26, 1781, Lord Fitzwilliam, for a copy of Lord Rockingham (three-quarter length), £35.

The picture belongs to George W. Fitzwilliam, at Milton, Peterborough.

ROCKINGHAM, Charles, 2nd Marquess of.

Half length, canvas 30 × 25 in.

The picture belongs to the Duke of Northumberland, and hangs in No. 12 bedroom at Syon House.

ROCKINGHAM, Charles, 2nd Marquess of.

EXHIBITED.

British Institution, 1865, No. 139, by Wentworth B. Beaumont, M.P.

ROCKINGHAM, Charles, 2nd Marquess of.

Full face.

ENGRAVED.

J. K. Sherwin, 1792, $3\frac{1}{4} \times 2\frac{3}{4}$ in.

ROCKINGHAM, Charles, 2nd Marquess of, and his Secretary,
Edmund Burke.

Three-quarter length, canvas 67 × 56½ in., oblong.

Unfinished.

Two figures seated at a table ; the Marquess with his left hand in his bosom, his right hand on a scroll of paper ; his secretary leans on a table, holding a pen ; a column, with a draped curtain ; landscape background.

Sat in 1766.

EXHIBITED.

Grosvenor, 1884, No. 197, by Sir F. Leighton, P.R.A.

The following is from the Grosvenor Gallery Catalogue : " This work, originally in the Thomond Collection, belonged to Thomas Phillips, R.A., afterwards to Sir F. Grant, P.R.A., at whose sale, March 28, 1879, it was bought by Sir F. Leighton, who retains it as one of the chief ornaments of his house. This picture possesses extraordinary interest on account of its technical character, which illustrates Reynolds's mode of painting at this period, and the animated action of the figures, the attitude of Burke in leaning eagerly forward being very expressive ; equally so is the energy of his patron. Reynolds was probably dissatisfied with the defect of repose in the lines of this composition, and therefore put this canvas aside. The accessories on our left were painted by an assistant with exceptional skill, probably the one who depicted very deftly the table in the portraits of Horace Walpole's nieces. The chair represents the veritable sitter's chair of Reynolds's studio, the colour only being altered."

See BURKE, *ante*, page 131.

Other portraits of the Marquess of Rockingham sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1827, Apr. 21.	72.	Bradley. . .	Marquess of Rockingham.	20	9	6	Bought in.
June 25.	34.	"	"	14	2	6	Bought in.
1828, Feb. 16.	113.	"	"	5	0	0	Bought in.
1829, Feb. 14.	12.	"	"	5	5	0	Peacock.
1852, June 28.	1543.	Burke . . .	" in his robes.	2	14	0	Durlacher.

RODNEY, Admiral George, afterwards Lord.

Three-quarter length, canvas 50 × 40 in.

Born 1718 ; son of Captain Rodney, commander of the king's yacht ; one of the most eminent of England's naval commanders ; went to sea at the age of twelve ; became commander under Hawke ; Governor of Newfoundland, 1749 ; admiral in 1759 ; bombarded Havre successfully ; next reduced Martinique ; rear-admiral in 1762 ; vice-admiral and baronet in 1764 ; Governor of Greenwich Hospital, 1765 ; defeated Langara's fleet off Cape St. Vincent, when he was nominated K.B., November 14, 1780. He was created Baron Rodney in 1782, for his memorable victory over the French fleet, commanded by Count de Grasse, in the April of that year. This victory resulted in the peace of Versailles, 1783. He was granted a pension to himself and his successors of £2,000 a year ; died 1792. A monument was raised to his memory in St. Paul's Cathedral.

In uniform, under a rock ; right hand resting on an anchor ; left hand on hip ; embroidered waistcoat ; sea in a calm.

Sat in April, 1761. Before 1761, Admiral Rodney, £10 10s.; before 1761, Admiral Rodney, for Lady Egmonts, £10 10s.

ENGRAVED.

James Watson, 1778, $14\frac{1}{4} \times 11$ in.

W. Dickinson, 1780, $15\frac{1}{2} \times 12\frac{7}{8}$ in.

H. Robinson, 1829, 5×4 in., for "Lodge's Portraits."

P. W. Tomkins (oval, head), $3\frac{3}{8} \times 2\frac{5}{8}$.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

This picture belongs to Lord Leconfield, and is No. 93 of the Petworth catalogue.

RODNEY, Admiral George, afterwards Lord.

Whole length, canvas.

In naval uniform; his right arm resting on an anchor; cuffs reach the elbow.

Sold at Christie's, May 19, 1821, Lot 73 (Lady Thomond, owner), for £120 15s., to Trist, probably for George IV.

ENGRAVED.

James Watson, 1762, $14\frac{1}{8} \times 11$ in. (half length).

W. Dickinson, $12\frac{1}{2} \times 9\frac{7}{8}$ in. (half length).

Unknown, $12\frac{3}{4} \times 9\frac{7}{8}$ in. (star and ribbon of the Bath added).

This picture was presented by George IV. to Greenwich Hospital in 1824.

RODNEY, Admiral George, afterwards Lord.

Whole length, canvas 93 × 57 in.

Standing, looking to the left; right arm leaning on an anchor; blue naval uniform with gold facings; red ribbon over right shoulder; right leg advanced to the left; left hand clenched in front of breast; naval battle to the left, rock to the right.

Sat in April, 1784, May, 1788, and March, 1789. Painted after his action in the West Indies. Exhibited at the Royal Academy, 1789, No. 167.

Walpole says: "Very like."

A critic, October 8, 1788, says: "Sir Joshua Reynolds has painted a full length of Lord Rodney; beautiful in colouring; but we doubt its permanency. Time in his progress must steal away the glow of the lakes."

"September 26, 1789: Lord Rodney's whole-length portrait for the Prince is done."

EXHIBITED.

British Institution, 1813, No. 106 (1789), by the Prince Regent.

"	"	1820, No. 48,	} by George IV.
"	"	1827, No. 182,	
"	"	1833, No. 15,	by William IV.
"	"	1843, No. 18,	} by Her Majesty the Queen.
"	"	1846, No. 1,	
Guelph, 1891, No. 129,			

ENGRAVED.

E. Scriven (in part), 5 × 4 in.

The picture belongs to Her Majesty the Queen, at St. James's Palace.

RODNEY, Admiral George, afterwards Lord.

Half length, canvas 30 × 25 in.

In blue uniform ; looking to the left ; white neckcloth and frill.

This picture belongs to Lord Leconfield, and is No. 666 in the Petworth catalogue.

ROFFEY, Mr., Mrs., and Master.

Sat in September, 1765, as Mr. and Mrs. Roffey, January, 1766, and June, 1769, as Mr. Roffey. Mr. Roffey, junr., sat in October, 1765. Paid for after May, 1764, Mr. Roffey and family, £210.

"At seven he goes out to tea and cards (probably supper) at Mr. Roffey's, of whom I know nothing but that Sir Joshua seems to have visited him a good deal."—TOM TAYLOR, vol. ii., p. 14.

ROGERS, Charles, F.R.S.

Half length, oval, 30 × 25 in.

Author of a "Collection of Prints in imitation of Drawings, to which are annexed Lives of their Authors, with Explanatory and Critical Notes," 2 vols., imp. folio, London, 1776.

Looking to his right ; coat trimmed with fur ; holds a paper in his right hand.

Sat in July, 1777. Paid for, July 18, 1777, Mr. Rogers, £30; August, 1777, Mr. Rogers, £7.

EXHIBITED.

British Institution, 1855, No. 102, by W. A. Cotton.

ENGRAVED.

W. W. Ryland, 1778, $7\frac{7}{8} \times 6\frac{3}{8}$ in.

Cooke (oval).

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

"In the month of July, 1777, Sir Joshua painted the fine Rembrandt-like portrait of Mr. Charles Rogers, which is in my possession. Eight sittings are recorded in the pocket-book, always at five in the afternoon. It is in excellent condition, and has never been in the hands of a picture-cleaner."—COTTON, 1856, p. 130.

ROGERS, Mrs. Nancy.

Cotton's catalogue, 1857, p. 66: "MS. mem. of the late Mrs. Gwatkin."

Cotton also says it was engraved by Phillips.

Nothing further has been discovered about this portrait.

ROLLESTON, Mrs.

Paid for, July 18, 1774, Mrs. Rolleston, £50; July, 1776, Mrs. Rolestone, £55.

ROLLS, Mr.

Sat in June, 1764.

ROLTS, Miss.

Sat in May, 1759.

ROMNEY, Robert, 2nd Baron.

Whole length, canvas 90 × 56 in.

F.R.S. and LL.D; born August 22, 1712; married, August, 1742, Priscilla, daughter and heiress of Charles Pym; died November 14, 1793. His lordship, who was a nobleman of great learning, elegant taste, and excellent judgment, was, in 1761, elected to succeed Lord Folkestone as President of

the Society for the Encouragement of Arts, Manufactures, and Commerce, and on the first establishment of the Marine Society and of the Society for the Relief of Persons imprisoned for Small Debts, was also elected their President.

Standing ; in peer's robes ; right hand resting on a table, on which is a coronet ; left holding a paper ; column and curtain to the left.

Sat in February, 1770, and February, 1773. Paid for, December, 1770, Lord Romney, for the Society in the Strand, 150 guineas.

EXHIBITED.

Royal Academy, 1877, No. 244, by the Society of Arts.

ENGRAVED.

J. Finlayson, 1773, $23\frac{1}{2} \times 15\frac{1}{8}$ in.

R. B. Parkes, 1863, $7\frac{1}{2} \times 4\frac{3}{4}$ in.

Charles Sherwin, head only (oval), $3\frac{1}{4} \times 2\frac{3}{4}$ in., for the Society of Arts Reports.

Note to the 1773 sitting : "President of the Society of Arts, for which the picture—a whole length—was painted, and in whose rooms it still hangs."—TOM TAYLOR, vol. ii., p. 54.

ROMNEY, Frances, Lady. See MARSHAM, *ante*, page 630.

EXHIBITED.

Grosvenor, 1884, No. 194, }
Guelph, 1891, No. 143, } by the Earl of Carnarvon.

ROPER, Miss.

Sat in March, 1771.

ROSS, Mrs.

Sat in April, 1755.

ROSS, Sir John Lockhart.

Admiral Sir John Lockhart, a gallant and highly distinguished naval officer, who, upon succeeding to the fortune of his maternal uncle, General Ross, assumed the additional surname of Ross, and the estate of Carstairs being sold in 1762, adopted the designation of Sir John Lockhart Ross. See LOCKHART, *ante*, page 590.

ENGRAVED.

Ridley, 1801, $3\frac{7}{8} \times 3$ in.

ROSSLYN, Alexander, Earl of. See LOUGHBOROUGH, *ante*,
page 593.

ROTHES, John, 8th Earl, K.T.

Three-quarter length, 50 × 40 in.

Lieutenant-General in the army and Commander-in-chief of the Forces in Ireland; married, first, 1741, Hannah, youngest daughter and co-heiress of Matthew Howard, of Thorpe, co. Norfolk, and, secondly, Miss Lloyd, daughter of Mary, Countess of Haddington, by her first husband; died 1767.

In his uniform; star and ribbon; breastplate; sash round waist; lace coat; right hand on his sword; battle in the distance.

Pocket-book of 1763 missing; no sitting given in 1762. Paid for after 1761, Earl of Rothes, £21; after 1763, Lord Rothes, £21, paid; after 1764, Lord Rothes, "paid in full; remains unpaid of the bill: Lady Rothes, not paid, £34; half—one frame paid for only, the others not made since one of Lady Mary, charged to Mrs. Ilidge, and one of Lady Jane." Exhibited in Society of Artists, 1763, No. 97. See LESLIE, *ante*, page 580.

EXHIBITED.

Grosvenor, 1884, No. 126, by the Countess of Rothes, called in the catalogue "9th Earl" (in error).

ENGRAVED.

J. McArdell, $17\frac{1}{2} \times 13\frac{7}{8}$ in.

S. Gimber, $5\frac{1}{2} \times 4\frac{3}{8}$ in.

ROTHES, Mary, Countess of.

Three-quarter length, canvas 49 × 39 in.

Mary Lloyd, daughter of Mary, Countess of Haddington; married, first, in 1763, as his second wife, John, 8th Earl of Rothes; secondly, in 1770, Bennet Langton, of Langton; died 1820.

Standing, to right, in a landscape; three-quarter profile, to left; holding out her left hand; crimson and ermine robe; blue sash; landscape background.

Sat in February 1764, and February, 1766. Paid for, 1761, Lady Rothes, £21 9s., struck out.

EXHIBITED.

National Portrait Exhibition, 1868, No. 822, by J. H. Holloway.

Royal Academy, 1885, No. 63, by C. L. Massingberd.

A picture called Countess of Rothes, described in the catalogue as three-quarter length; seated, facing to the right, in a park-like landscape; pink dress, the front covered with lace, a quantity of which is round the short sleeves; a black net shawl is over the shoulders, and a collar of lace surrounds the neck; the hands together in lap; the right elbow resting on a stone parapet; $49\frac{1}{2} \times 39\frac{1}{2}$; was sold in the Price collection, Christie's, June 15, Lot 91, £1,743, to Agnew. This picture was much more like a Cotes than a Reynolds.

ROTHES, Mr.

Sat in 1764.

ROTHES Family.

Canvas 59 x 74 in., oblong.

A portrait group.

The gentleman in puce; the lady in white with black lace shawl.

EXHIBITED.

Royal Academy, 1873, No. 93, by Mrs. Gosling.

Except the sitting of Mr. Rothes in 1764 there is no record of this picture being painted by Reynolds.

ROXBURGHE, John, 3rd Duke of, K.G., K.T.

The celebrated book collector, from whom came the name "Roxburghe binding." Born April, 1740; succeeded to the dukedom, August 20, 1755; K.G., June, 1801; died March 19, 1804.

Sat in May, 1759, as Duke of Roxborough.

"While on his travels he was attached to the elder sister of her present Majesty; and there is little doubt but that he would have succeeded in making her his wife, had not the late Princess of Wales, at the time, brought about the match between His Majesty and the younger sister, our present gracious and good Queen. Etiquette then interfered; and it was deemed indecorous that the elder sister should be the subject of the younger. This operating with some other reasons, broke off the negotiations, but both parties evinced the strength of their mutual attachment by devoting their after-lives to celibacy."—*Gentleman's Magazine*, 1804, p. 383.

ROXBURGHE, James, 5th Duke of. See SIR JAMES INNES, *ante*, page 508.

ROYSTON, Philip, Viscount. See YORKE.

RUMBOLD, Sir Thomas, Bart.

Governor of Madras ; M.P. for Shoreham ; born June 15, 1736 ; created a baronet in 1779 ; twice married : first, June 22, 1756, to Miss Berryman ; secondly, May 21, 1772, to Joanna, daughter of the Right Rev. Dr. Law, Bishop of Carlisle ; died November 11, 1791.

Three-quarter face to the right ; in a red coat, buttoned by two buttons ; white waistcoat, and black velvet knee breeches ; white cravat ; seated in a green chair studded with brass nails, at a table with a red and blue cloth ; silver inkstand and papers upon it ; right arm leaning on the table holding a pen.

Sat in July, 1788, as Sir Thomas Rumbold.

There is a long account of him in the "Gentleman's Magazine," 1791, p. 1068.

"Haydn's Book of Dignities" states that Governors of Madras were first appointed August 13, 1784, and a list is given of dates from then, but in the "Gentleman's Magazine," 1779, it says: "Gazette Promotions. Thomas Rumbold, Esq., *Governor of Madras*, created a Baronet."

The picture belongs to Mrs. Rumbold, at Mill House, Holmwood, Surrey.

RUMBOLD, Mrs., afterwards Lady Rumbold.

Three-quarter length, canvas 50 x 40 in.

Joanna, daughter of Dr. Law, Bishop of Carlisle, married May 21, 1772, Thomas Rumbold.

Seated, playing upon a harp ; full face ; in a white dress, with a pale pink cloak hanging from her right shoulder ; hair dressed high, with blue and pink ribbons ; the right hand is in front of the harp, and the left behind ; she is seated on a red cushion, with a vase on a pedestal to the right ; sky background.

Sat in April, 1777.

The picture belongs to Charles J. A. Rumbold, at 38, Sussex Square, Brighton.

RUMBOLD, Mrs., afterwards Lady Rumbold, and Children.

In tempera, 33 × 23 in., oblong.

EXHIBITED.

Royal Academy, 1873, No. 400, by J. Hungerford Pollen.

RUMBOLD, Thomas Henry.

Three-quarter length, canvas 49 × 39 in.

Son of Sir Thomas Rumbold, Bart.; was a student at Trinity College, Cambridge; died at Peterhouse College, Cambridge, November 5th, 1799.

Standing to left, in a landscape, leaning against a boulder under a wall; three-quarter face turned to the left; holds an open book in his right hand; maroon cloth coat; waistcoat and breeches with bronze buttons; white stock and ruffles; long fair hair falling over his shoulders.

Sat in July, 1788, as Mr. Rumbold.

EXHIBITED.

Royal Academy, 1887, No. 15, by Mrs. T. H. Rumbold.

The picture belongs to Mrs. Rumbold, at Mill House, Holmwood, Surrey.

RUMBOLD, Miss.

Three-quarter length, canvas 50 × 40 in.

Frances, only daughter of Sir Thomas Rumbold, Bart., by his first wife, married Colonel Hale Rigby.

In a white dress, with a Marie Antoinette fichu; wearing a large pointed white hat of the Pierrot shape, and a broad blue sash round her waist.

Sat in March, 1777, Miss Rumbold (for her father now proceeding as Governor to Madras).

The picture was given by Lady Rivers (Mrs. Rigby's daughter) to Mrs. Cavendish (now Comtesse de La Rochefoucauld). It was sold in Paris about 1862 through Mr. Mannheimer.

RUSH, Miss.

Three-quarter length, canvas 50 × 40 in.

An old lady in a black hood and white inner cap, holding gloves in her right hand; in a brocaded yellow dress, bows in front.

Sold at Christie's, June 21, 1890, No. 39 (Woodward, owner), for £110 5s., to Henson.

There is no record of this lady sitting or of a payment.

The picture belongs to Lord Burton, at Chesterfield House.

RUSSELL, Lady Caroline, afterwards Duchess of Marlborough.

Three-quarter length, canvas 49 × 39 in.

With a dog, when Lady Caroline Russell. Only daughter of John, 4th Duke of Bedford, by his second wife, Gertrude Leveson Gower; married, August 23, 1762, George, 3rd Duke of Marlborough, K.G.; died November 26, 1811. She was one of the bridesmaids to Queen Charlotte in 1761. *See also* DUCHESS OF MARLBOROUGH, *ante*, page 625.

Sitting on a garden seat, the face turned three-quarters to the right; a Blenheim spaniel in her lap, resting on her right hand; white satin dress and slate-coloured pelisse over her shoulders; necklace, a single row of pearls; pearl earrings; a string of pearls looping up her sleeve; a single rose in her bosom; landscape, with moonlight and clouds.

Sat in April, 1759, March, 1761, and January, 1762, as Lady Caroline Russell. Paid for before 1760, Lady Caroline Russell, £42.

ENGRAVED.

J. McArdell, $12\frac{1}{2} \times 9\frac{3}{4}$ in.,	} as Lady Caroline Russell.
R. Purcell, $12\frac{1}{2} \times 9\frac{1}{2}$ in.,	
S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.,	

A First State by McArdell was sold at Christie's in 1890 for £22.

The spaniel is supposed to have been a love gift from the Duke of Marlborough.

The picture belongs to the Duke of Bedford, and is No. 244 in the Woburn catalogue.

A portrait of the Duchess of Marlborough was exhibited for sale in Pinney's Picture Gallery, 53, Pall Mall, London, in 1825, No. 45.

RUSSELL, Mrs., when a Child. *See* VASSALL.

RUSSELL, Miss.

Sat in 1755.

RUSSELL, Miss. *See* Miss COCKS, *ante*, page 183.

RUTLAND, John, 3rd Duke of, K.G.

Chancellor of the Duchy of Lancaster; Lord Steward of the Household, etc.; K.G., November 10, 1722; born October 12, 1696; married, August 27, 1717, Bridget, daughter of Robert, Lord Lexington of Averham, who died June 16, 1734; died May 29, 1779. He was the father of John, Marquess of Granby, and grandfather of the 4th Duke.

Sat in July, 1773.

Mr. Walter Evelyn Manners writes, August 8, 1899: "Miss Pelham of Esher Place, sister of Henry Pelham, the Prime Minister, owned a 'Duke of Rutland' which I am inclined to associate with the sitting Reynolds records in July, 1773, as Henry Pelham married Lady Katherine Manners, *sister* of the 3rd Duke of Rutland. I suggest the present Duke of Newcastle as likely to own this picture."

RUTLAND, Charles, 4th Duke of, K.G.

Whole length, canvas.

Born 1754; died 1787. For biography and earlier portrait, *see* GRANBY, *ante*, page 389.

Through the Duke's influence, the Rev. Joseph Palmer, the nephew of Sir Joshua, was made Dean of Cashel, June 22, 1787.

Paid for, June, 1781, Duke of Rutland for the Duchess of Beaufort, whole length, £150.

The picture was bequeathed by Elizabeth, Duchess of Beaufort, in 1799 to her daughter Isabella, Duchess of Rutland, and was burnt at Belvoir Castle, October 26, 1816.

In the list of pictures by Reynolds owned by the 4th Duke of Rutland given on page 387 no portrait of himself appears.

RUTLAND, Charles, 4th Duke of, K.G.

Whole length, canvas.

In his robes of the Order of the Garter, wearing the collar and a *small* bow on right shoulder; the upper part of the right arm covered by the cloak, which also covers the upper part of the right leg; with the wand of office

grasped by all the fingers of the right hand ; left hand on a table, on which is a plumed hat to the left ; above which is a curtain ; landscape to the right.

This picture was probably painted for George, Prince of Wales, and was presented by him to the 5th Duke of Rutland in 1816. It now belongs to the Duke of Rutland at Belvoir Castle. There is no record of the Duke of Rutland having sat after October 3, 1782, the date of his being created K.G. (the diaries of 1783 and 1785 are missing).

The payments to Sir Joshua by the Prince of Wales are very few, and for specified portraits. From the number of pictures painted for him there must have been a large amount owing at the time of Sir Joshua's death : probably paid to the executors, and consequently not entered in the second ledger. There are no entries in this ledger in any other handwriting than his own.

"The Prince Regent having a fine whole length picture of the late Duke of Rutland in his possession, painted by Sir Joshua Reynolds, which he valued highly, no sooner heard of the loss of another picture of his Grace, by the same artist, in the calamitous fire at Belvoir Castle, than he ordered his picture to be immediately sent down with a letter requesting that he might have the gratification of thus restoring that family loss."—*Gentleman's Magazine*, 1816, p. 554.

The Duke of Rutland writes, October 23, 1898 : "My impression, but it is not more, is that the large portrait of Lord Granby with the mortar (see *ante*, p. 385) was given to my father by the Prince Regent after the fire."

This letter confirms the paragraph in the "Gentleman's Magazine" so far as the presentation by the Prince Regent is concerned.

RUTLAND, Charles, 4th Duke of, K.G.

Whole length, canvas 92½ × 57 in.

In the robes of the Order of the Garter, wearing the collar and a *large* white bow on the right shoulder, and right arm and leg exposed ; holding the wand of office with all the fingers of the right hand ; left hand on a table to the left, on which is a plumed hat, with curtain behind ; landscape to the right.

Paid for, July 29, 1788, Mr. Fitzgibbon for a copy of the Duke of Rutland, £105.

ENGRAVED.

W. Dickinson, 1791, 24½ × 15¼ in.

Dickinson's engraving is identical with this picture, with the exception that the Duke is holding the wand of office with the first finger of the right hand instead of its being grasped by all the fingers. This correction might have been made at the suggestion of Sir Joshua when the proof was submitted to him.

Sold at Christie's, June 13, 1896, Lot 67 (Sir Julian Goldsmid, owner), for £1,470, to Arthur Tooth and Sons, by whom it was sold to J. B. Robinson, of Dudley House, Park Lane, the present owner.

The Right Hon. John Fitzgibbon was Attorney-General of Ireland in 1784 (the year in which the Duke of Rutland was Lord-Lieutenant). He was constituted Lord Chancellor of that kingdom in 1789, when he was created Baron Fitzgibbon. On June 12, 1795, he was created Earl of Clare.

This picture, which was paid for after the death of the Duke in 1787, probably remained in the possession of the Earl of Clare until his death in 1864, when the title became extinct, and may have then passed into the possession of Sir Julian Goldsmid.

A sketch of the Duke of Rutland was sold at Christie's, May 26, 1821, Lot 22 (Marchioness of Thomond, owner), with one other sketch, for £4 4s., to H. Mortimer.

RUTLAND, Mary Isabella, Duchess of.

Whole length, canvas 92½ × 57 in.

Youngest daughter of Charles, 4th Duke of Beaufort; born August 3, 1756; married, December 26, 1775, Charles, Marquess of Granby, who became, May 29, 1779, 4th Duke of Rutland; she became a widow in 1787; died, September 2, 1831.

Headdress with feathers; leaning on her left arm; left hand holds her sash; ermine cloak over left shoulder; white kerchief round her neck; landscape background.

Sat in March, 1780. Paid for, June, 1781, Duke of Rutland for the Dutchess of Rutland, £150. Exhibited in the Royal Academy, 1781, No. 225.

Morning Herald: "No. 225, Duchess of Rutland, though not in his best style, would have had a far more favourable appearance if the light and shade had been more happily contrasted."

"The late Duchess Dowager of Rutland told Mr. F. Grant, R.A., that Sir Joshua made her try on eleven different dresses before he painted her 'in that bedgown.' No doubt the bedgown was the dress with the least marked character about it," etc.—TOM TAYLOR, vol. i., p. 248.

ENGRAVED.

Valentine Green, 1780, 23½ × 15 in.

S. W. Reynolds (S. Cousins, R.A.), 6½ × 4⅛ in.

A First State by V. Green, Buccleuch Collection, sold at Christie's, 1887, for £131 5s.

The picture was burnt at Belvoir Castle, October 26, 1816. The Duchess

of Rutland was living at the time of the destruction of her own portrait. The following account of the fire is taken from Dibdin's "Bibliographical and Picturesque Tour in the Northern Counties of England," 1838:

"The fire alluded to in the last note but one took place in 1816. An enlargement or alteration of the picture gallery was in contemplation, and, as above intimated, upwards of one hundred pictures were removed into the new but unfinished room.

"The workmen had been employed all day in substantial repairs, and a ladder leading to a trapdoor above afforded them ingress and egress. Along a corridor were some servants' rooms. The family were all absent, and the castle was most thinly inhabited. About two in the morning a servant maid, who had been kept awake by an agonizing toothache, fancied the moon was shining with unusual splendour, and rising up to satisfy herself, saw a light streaming through her chamber door—which fortunately had not been shut. To this succeeded what she considered to be a tramp of human feet, as of the workmen going up and down the ladder, a noise which in fact was the effect of the furniture snapping from the progressive fire. Springing from her bed and reaching the corridor, the dreadful cause of this increasing light and noise was but too palpable; with the feet of Atalanta, the young woman ran from one end of the corridor to the other. The alarm bell was rung . . . and assistance was obtained just in time to save—only one-half of the castle."

"October 26, 1816. About two o'clock this morning an alarming fire broke out at Belvoir Castle, the splendid seat of the Duke of Rutland, near Grantham. It is said to have commenced in the carpenter's room in the western wing, in which workmen had been employed during the preceding day, and thence communicated to the painter's apartment, where there was a considerable quantity of oil, turpentine, and other inflammables. The flames spread with great rapidity, and communicated to the centre; but an alarm having been given in time, the children and servants were removed from danger. Much alarm was entertained for the new building, as the flames forced their way up the grand staircase, and were with difficulty prevented from extending their ravages further. So near an approach had the fire once made to the new part of the castle, that the flames burst into the Regent's Gallery, which is 170 feet long, and is filled with the choicest productions of art. . . . The whole of the picture gallery is destroyed, and most, if not all, the fine family pictures, the whole of Sir Joshua Reynolds's, and many others of great value. . . . The loss, at a moderate computation, cannot be less than £120,000, as nothing was saved in the part which is destroyed. The Duke (who, with the Duchess, had been on a visit to the Duchess Dowager at Cheveley) arrived at the castle about 11 o'clock on Saturday evening, and displayed a degree of firmness and greatness of mind on this trying occasion truly astonishing. . . . A strict investigation has been made at the castle by Mr. Beaumont of the County Fire Office, and from the depositions taken on oath it appears that the room used by the carpenters had been entered and found to be safe, some time after the fire had broken out. . . . In this inquiry it was also discovered that the fire was seen to burst from two different places, which had no practical communication, nearly at one time. It was further given in evidence, that, when the alarm was raised, the nearest inhabitants found as many as nine or ten strange men already in the castle, and an outer gate open, which the domesticks declare they had previously locked, and had not been opened. There is now no doubt that the fire was occasioned by a wilful act; and the prevailing opinion is, that it was done by the *Luddites*.—These miscreants are now more than ever the terror of this part of the country."—*Gentleman's Magazine*, 1816, pp. 456, 457.

The following is copied from "Library of the Fine Arts," vol. iii., p. 458:

"I have procured an authentic list of what was destroyed of Sir Joshua's works, in the fire at Belvoir Castle, October 26, 1816, in the collection of the Duke of Rutland.

- "1. The Nativity (from the window of New College, Oxford).
2. Infant Jupiter.
3. An old Man reading a Ballad.

4. The Calling of Samuel.
5. The Venetian Boy.
6. Duchess of Rutland (W. L.). *See ante*, page 851.
7. The Duke of Rutland. *See ante*, page 849.
8. Lords Charles, Robert, and William Manners, with a spaniel dog. *See ante*, p. 614.
9. Lord Granby, Ladies Elizabeth and Catherine Manners. *See ante*, page 391.
10. Lord Chatham. *See ante*, page 168.
11. Isabella, Duchess of Beaufort. *See ante*, page 70.
12. Kitty Fisher. *See ante*, page 310.
13. Marquess of Lothian. *See ante*, page 592.
14. His own portrait. *See ante*, page 804.
15. Marquess of Granby, with a Hussar and War-horse. *See ante*, page 386.
16. Lord Mansfield. *See ante*, page 618.
17. General Oglethorpe. *See ante*, page 706.
18. Lady Granby. *See ante*, page 389.
19. Lord Granby (head). *See ante*, page 388.

"The above nineteen celebrated works perished, but there are extant engravings of many of them.

"Northcote justly observes that it would be scarcely possible to collect a complete account of Sir Joshua's works, as they would fill a volume."

RUTLAND, Mary Isabella, Duchess of.

Whole length, canvas.

Copy by Robert Smirke, R.A.

This copy was made in 1799, after the death of Elizabeth, Duchess of Beaufort, from one of the two pictures then at Belvoir Castle of the Duchess of Beaufort and the Duchess of Rutland, the former presented to the 4th Duke of Rutland, and the latter painted for him in 1781. At the back of the canvas of the copy of the former is the government stamp, dated 1799, and there is an entry in an old account book of 1799 belonging to the Duke of Beaufort relating to the payment for *two* copies after Sir Joshua; there is also an entry in the Badminton catalogue made at the time that the pictures were re-hung in 1799, and this copy was hung in the place it now occupies.

This picture, which is a very fine one, was made over by the late Duke of Beaufort in 1896 to the Marquess of Worcester, now the 9th Duke of Beaufort. It hangs in the dining-room at Badminton.

RUTLAND, Mary Isabella, Duchess of.

Whole length, canvas.

Copy from the above Smirke copy.

Permission was given by the 7th Duke of Beaufort, before 1853, to the 5th Duke of Rutland, for a copy to be made of Smirke's copy at Badminton.

EXHIBITED.

Guildhall, 1894, No. 52, by the Duke of Rutland.

This picture is now the property of the Duke of Rutland at Belvoir Castle.

RUTLAND, Mary Isabella, Duchess of.

Half length, canvas 30 × 25 in.

Sat in August, 1782. Paid for, May, 1781, Lady Elizabeth Compton, for the Duchess of Rutland, £25; May, 1782, Lady Elizabeth Compton, for a copy of the Duchess of Rutland, 25 guineas.

ENGRAVED.

James Scott, 1864, $4\frac{7}{8} \times 4$ in.

The picture belongs to Lord Chesham at Latimer, Bucks.

RUTLAND, Mary Isabella, Duchess of.

Three-quarter length, canvas 50 × 40 in.

Seated; in black dress with white fichu round her neck, and short sleeves; profile, looking to the left; her left elbow leaning on a table with her hand under her chin; powdered hair with curls at the side, and lock hanging over right shoulder; a gauze veil over her head.

Sat in March, 1784, and August, 1787.

EXHIBITED.

British Institution, 1866, No. 118, }
Grafton, 1894, No. 60, } by the Duke of Beaufort.

ENGRAVED.

J. K. Sherwin, 1791, $16\frac{1}{4} \times 13\frac{1}{4}$ in.

S. W. Reynolds, 5 × 4 in.

J. Cook, 1845 (in part), $4\frac{1}{4} \times 3\frac{3}{8}$ in.

This picture, which was probably presented by the Duchess of Rutland to her brother, the 5th Duke of Beaufort, was sold in 1894 by the late Duke of Beaufort to Alfred de Rothschild, the present owner.

A picture of Mary Isabella, Duchess of Rutland, was bought in at Christie's, June 2, 1883, Lot 155, by Mrs. Norman (owner), for £111 11s.

RUTLAND, Mary Isabella, Duchess of. See TUCCIA.

RUTLAND, Sons of the 4th Duke of. See MANNERS, *ante*, page 614.

RUTLAND, Children of the 4th Duke of. See GRANBY, *ante*, pages 390 and 391.

RUTLAND FAMILY.

A pair of pictures, described as the Rutland family, oval, and the companion, were bought in at Christie's, April 8, 1837, Lots 25 and 26 (Newly, owner), for £7 5s.

RYDER, Mrs.

Three-quarter length, canvas 36 × 30 in.

Elizabeth, daughter of the Right Rev. Richard Terrick, D.D., Bishop of London; born 1729; married, in January, 1762, Nathaniel Ryder, created Baron Harrowby, of Harrowby, co. Lincoln, May 20, 1776; died August 24, 1804.

Seated, with right elbow on pedestal, her left hand holding her right; dark dress, with white lace tucker and large bow at her breast; high hair, trimmed with pearls, and lock hanging over right shoulder; gold sash round waist; landscape background.

Sat in June, 1762. Paid for after 1761, Mrs. Ryder, £15 15s., and after April, 1762, Mrs. Ryder, £15.

ENGRAVED.

Alexander Scott, 1877, $5\frac{5}{8} \times 4\frac{3}{8}$ in.

The picture belongs to the Earl of Harrowby.

26357

GETTY CENTER LIBRARY



3 3125 00446 9082

